ORGAN MUSIC.

7.

Dedicated to his friend
C·J·FRØST, Esq, Mus. Doc.

MENUETTO

in C
for the Organ

by

Algernon Ashton.

OP. 81.

Eigenthum des Verlegers für alle Länder
Alle Arrangements vorbehalten.

LEIPZIG, C. HOFBAUER,
(für Oesterr. Ung. bei
C. Hofbauer, Wien, I. Kärnthnerstr. 34.)

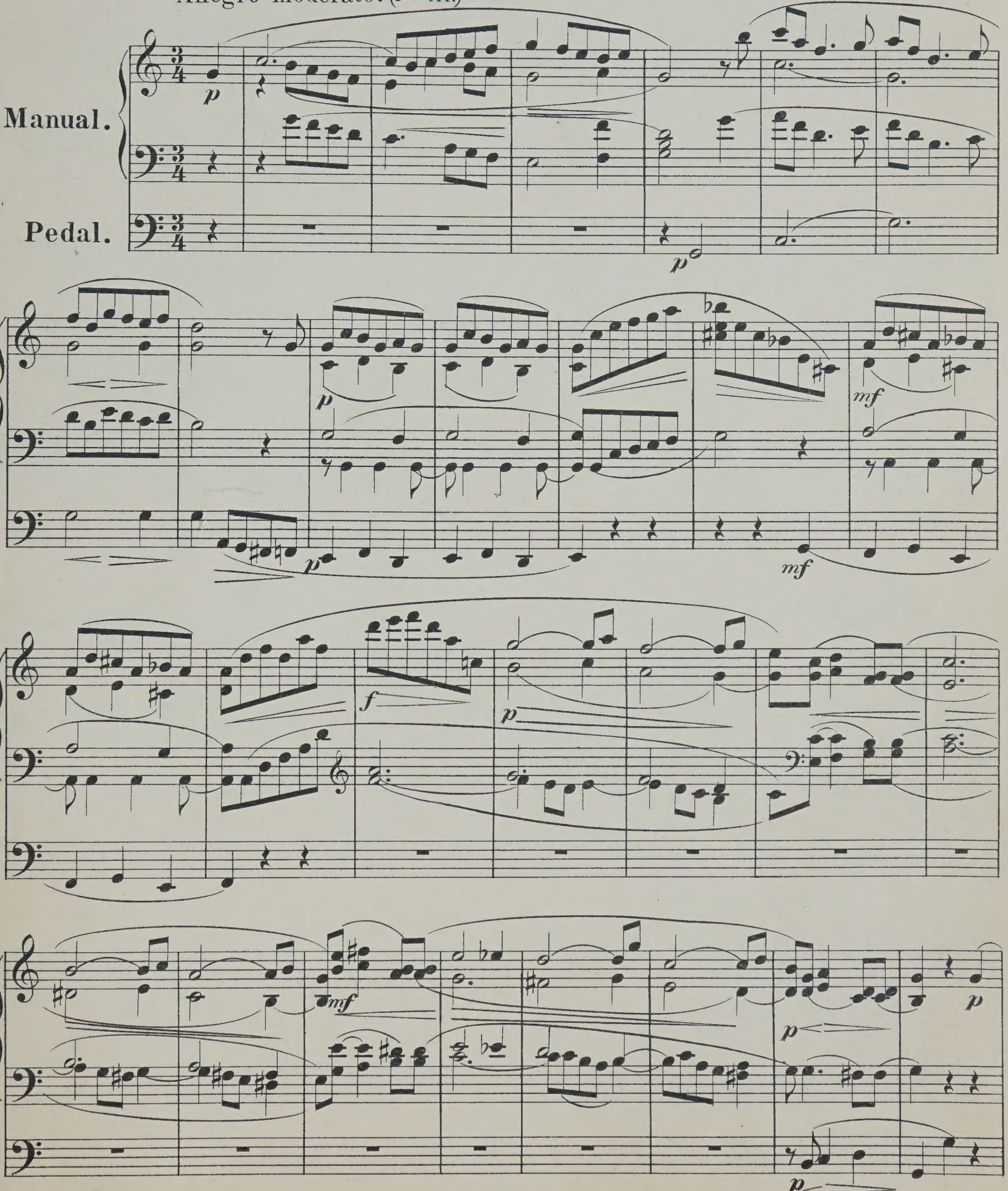
M. 3—

5191

MENUETTO.

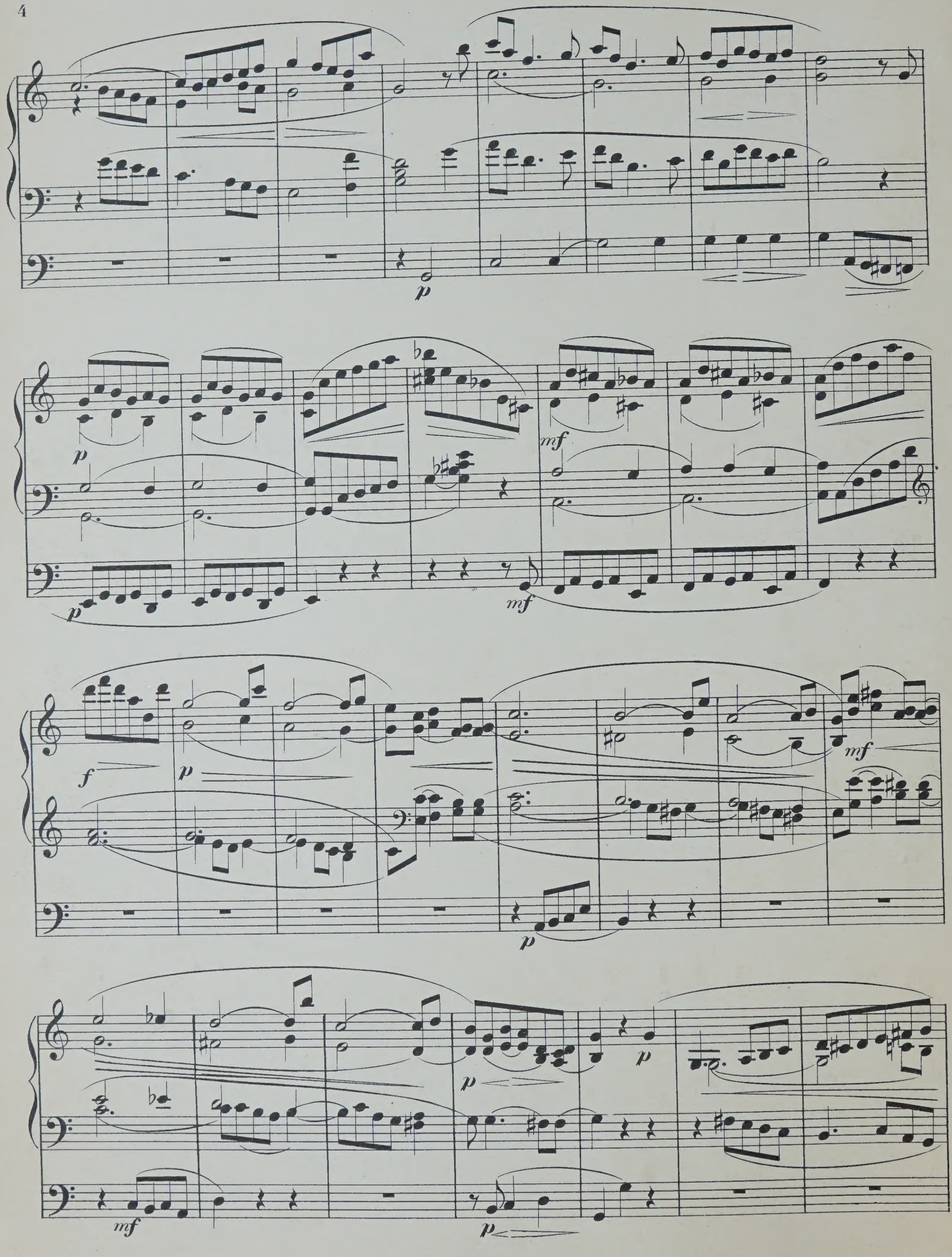
Algernon Ashton, Op. 81.

Allegro moderato. (𝅗𝅥 = 144.)



Eigenthum und Verlag für alle Länder von C. Hofbauer, in Leipzig.
C. H. 315.

Stich der Musikaliendruckerei v. Jos. Eberle & Co. Wien, VII.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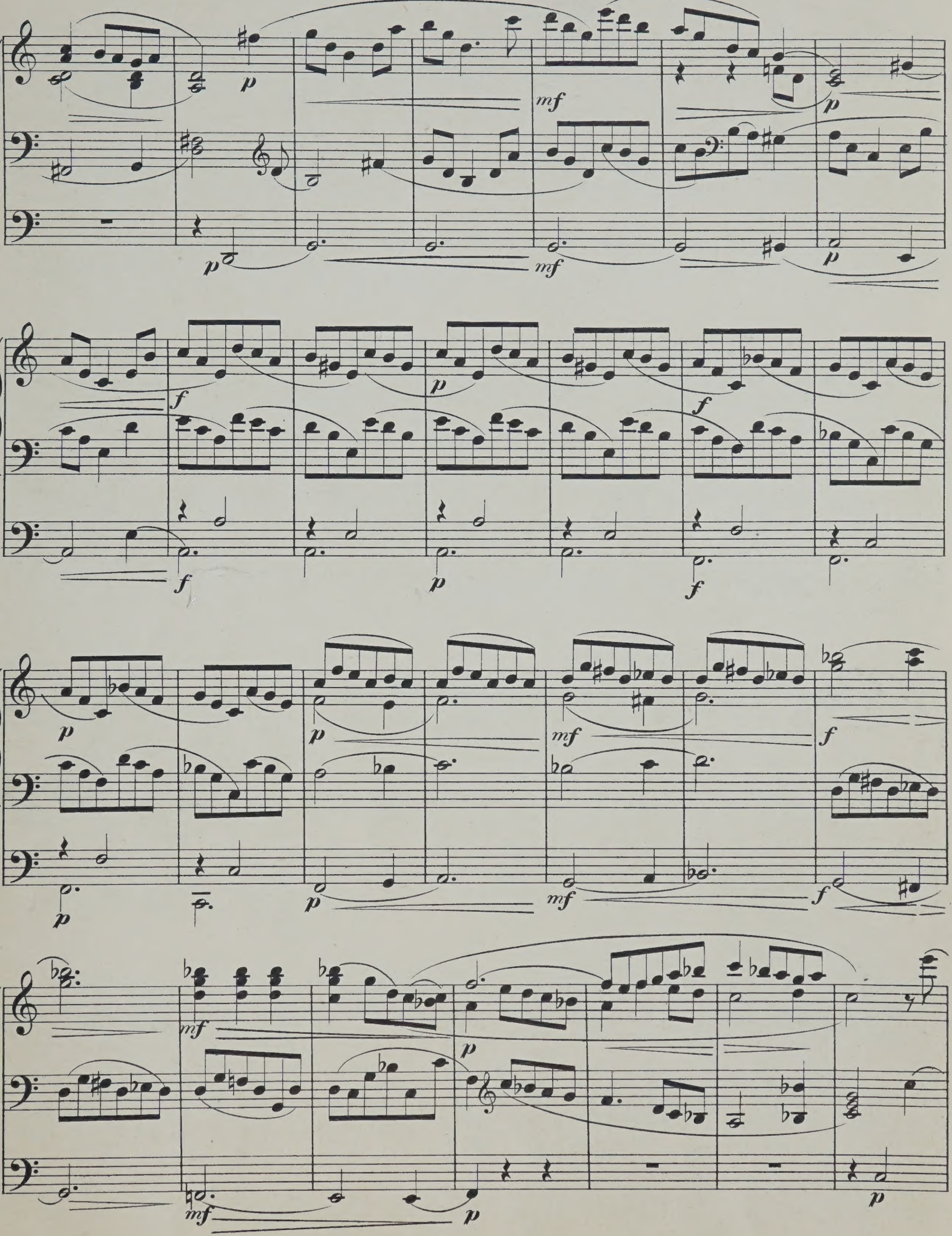
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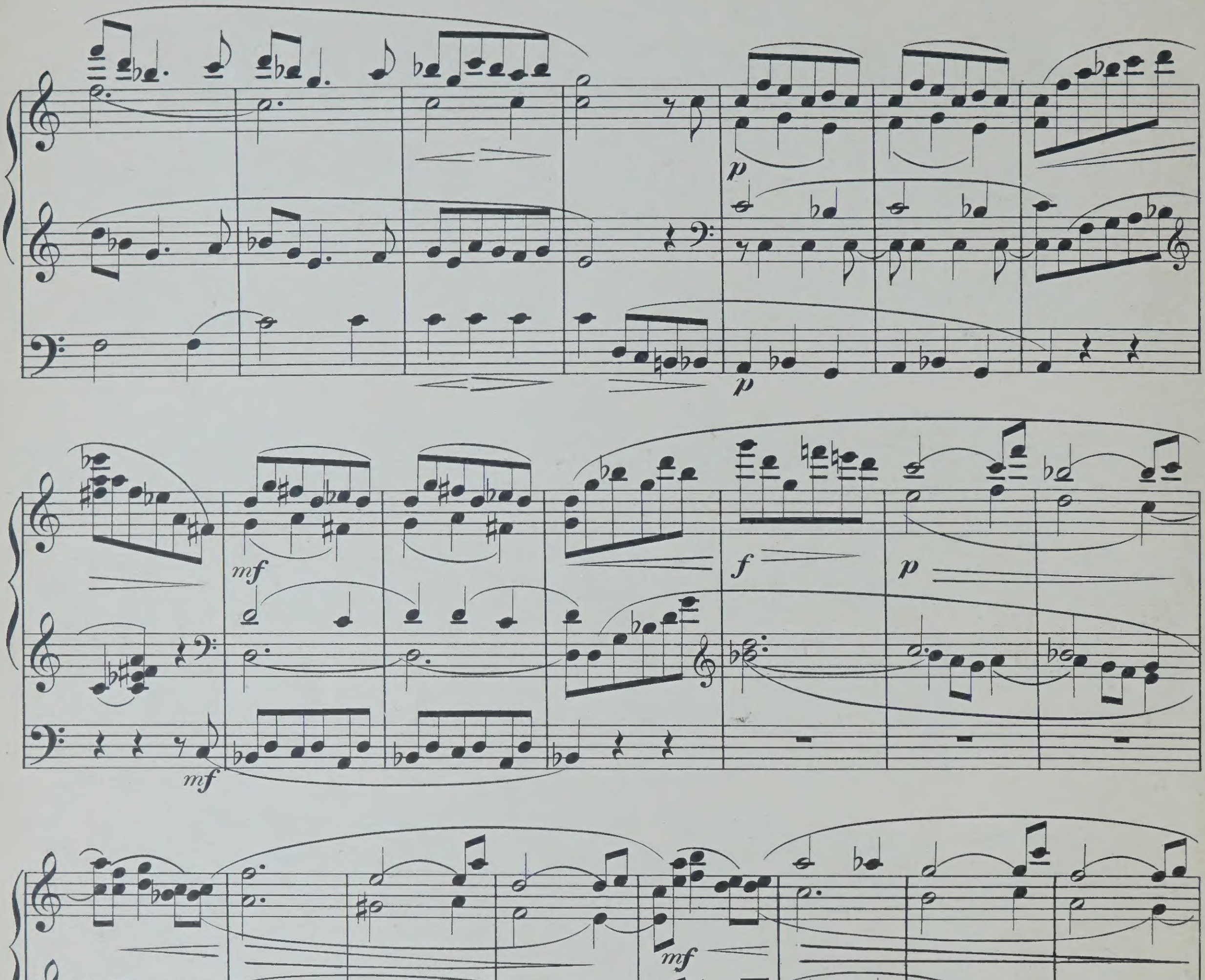
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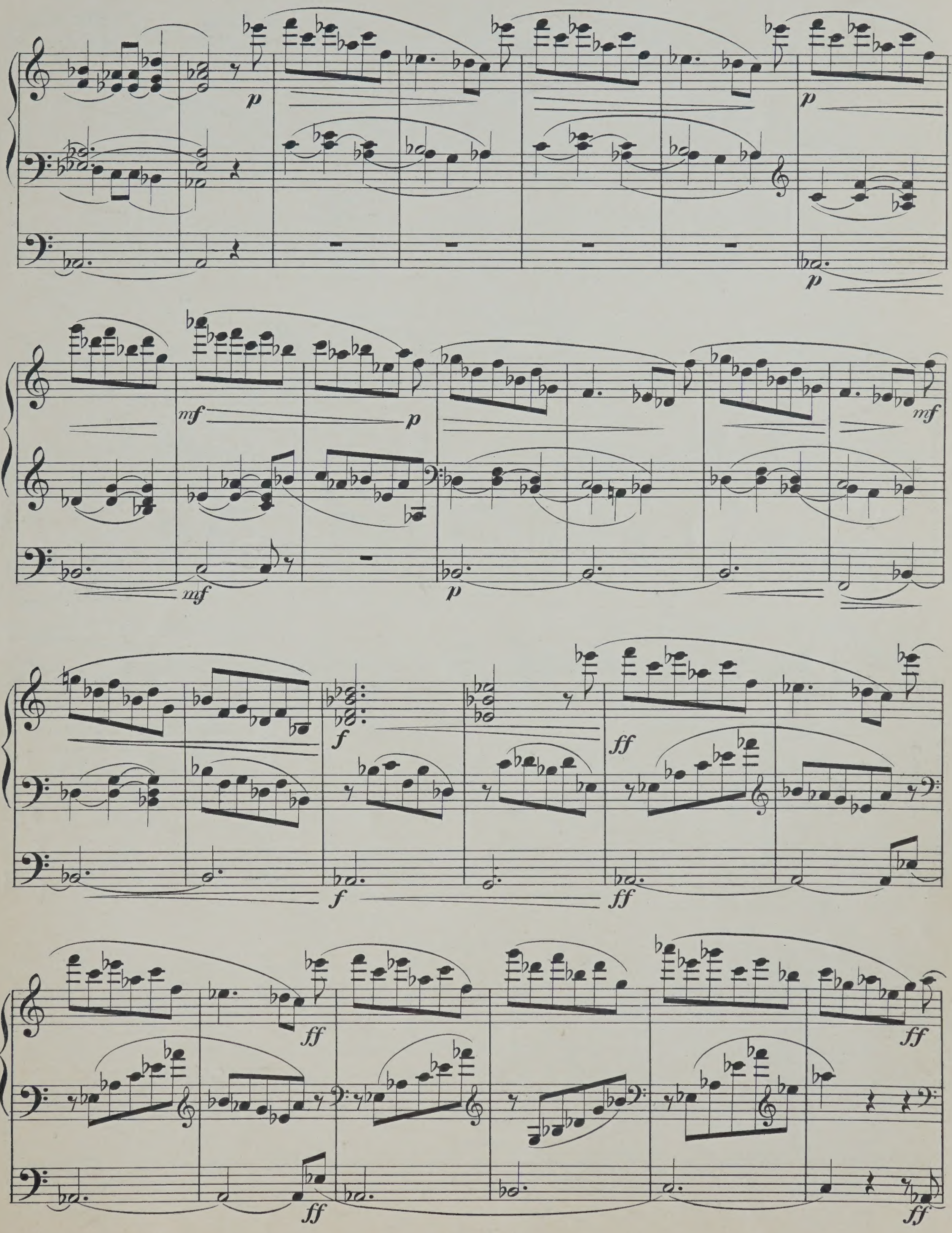
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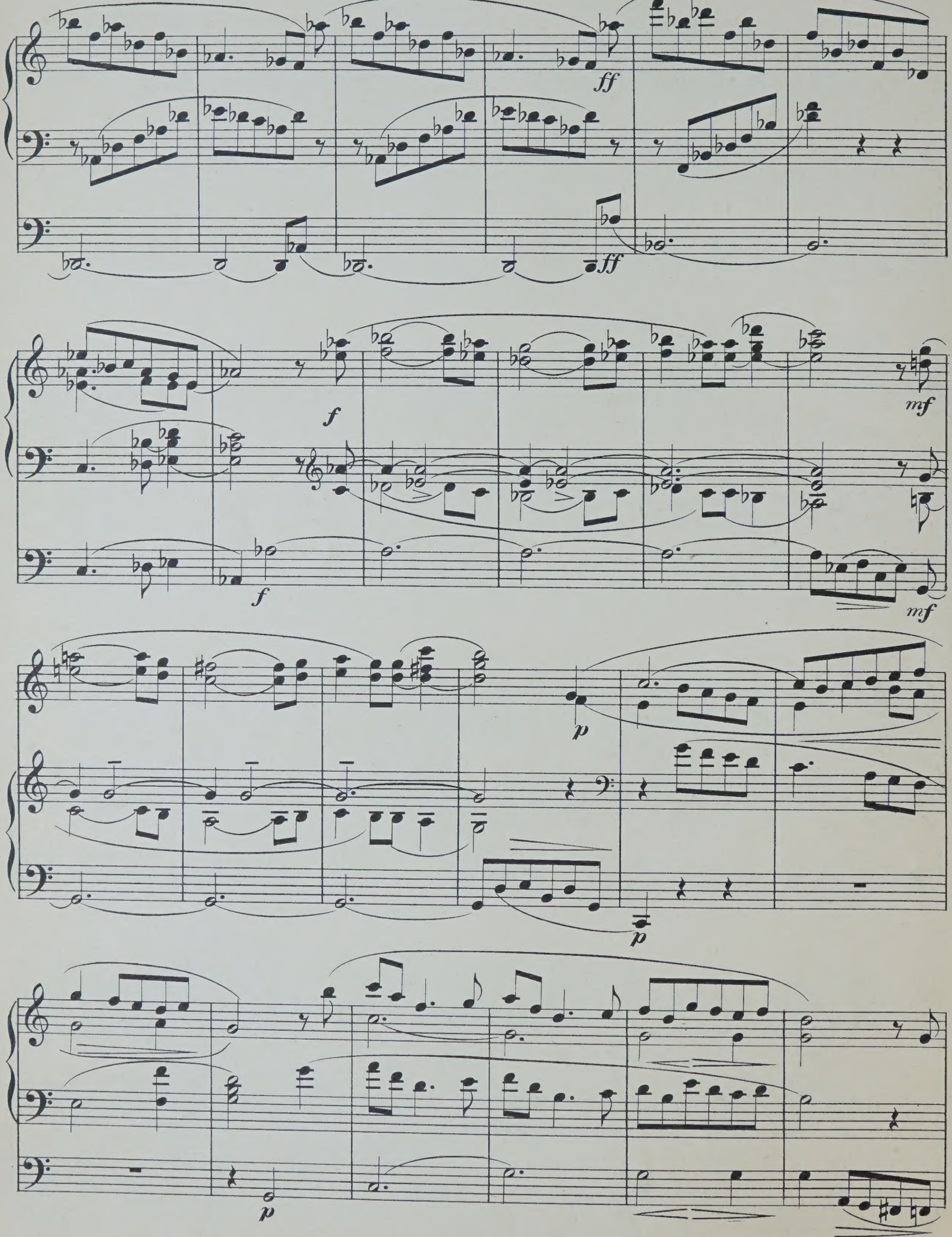
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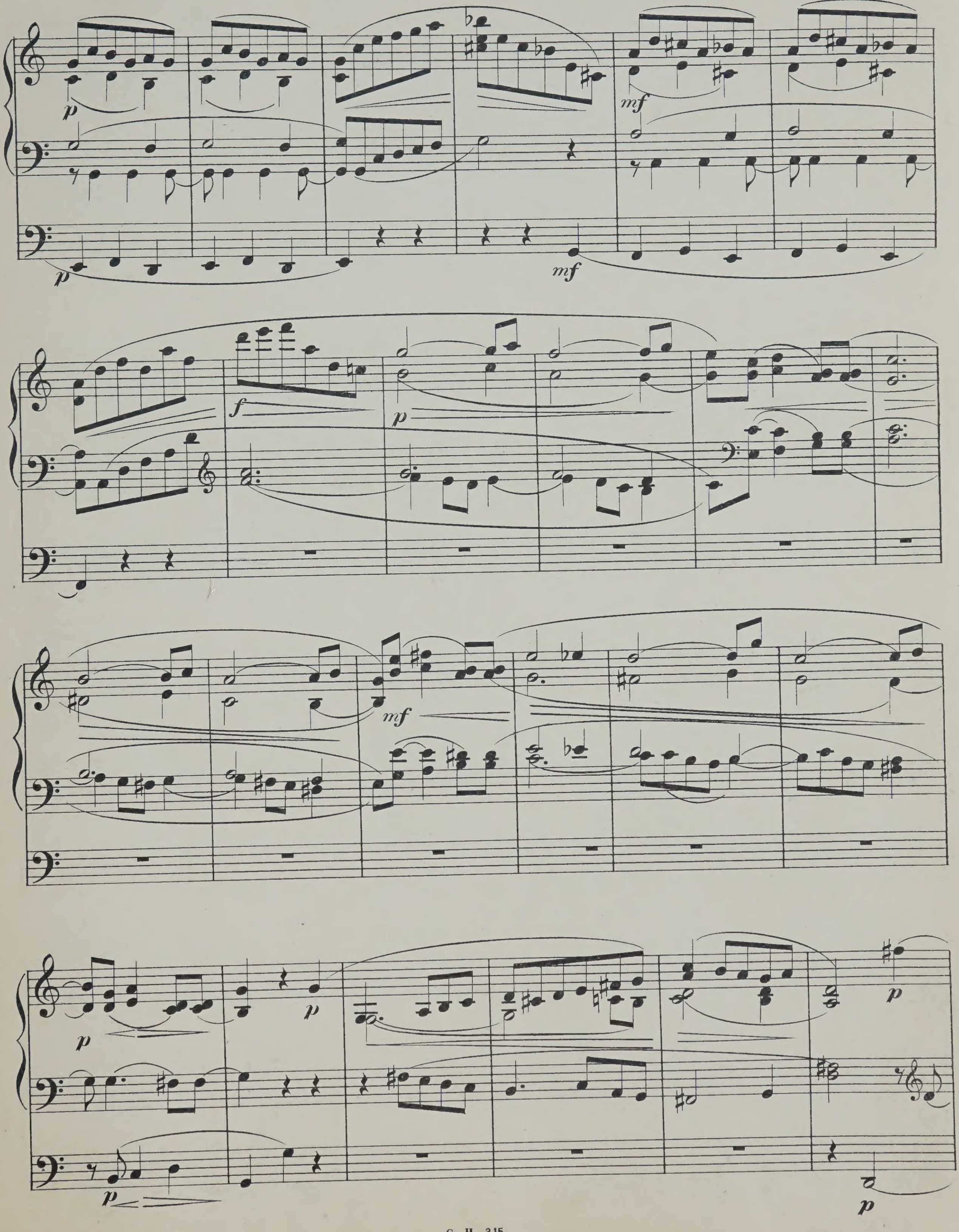
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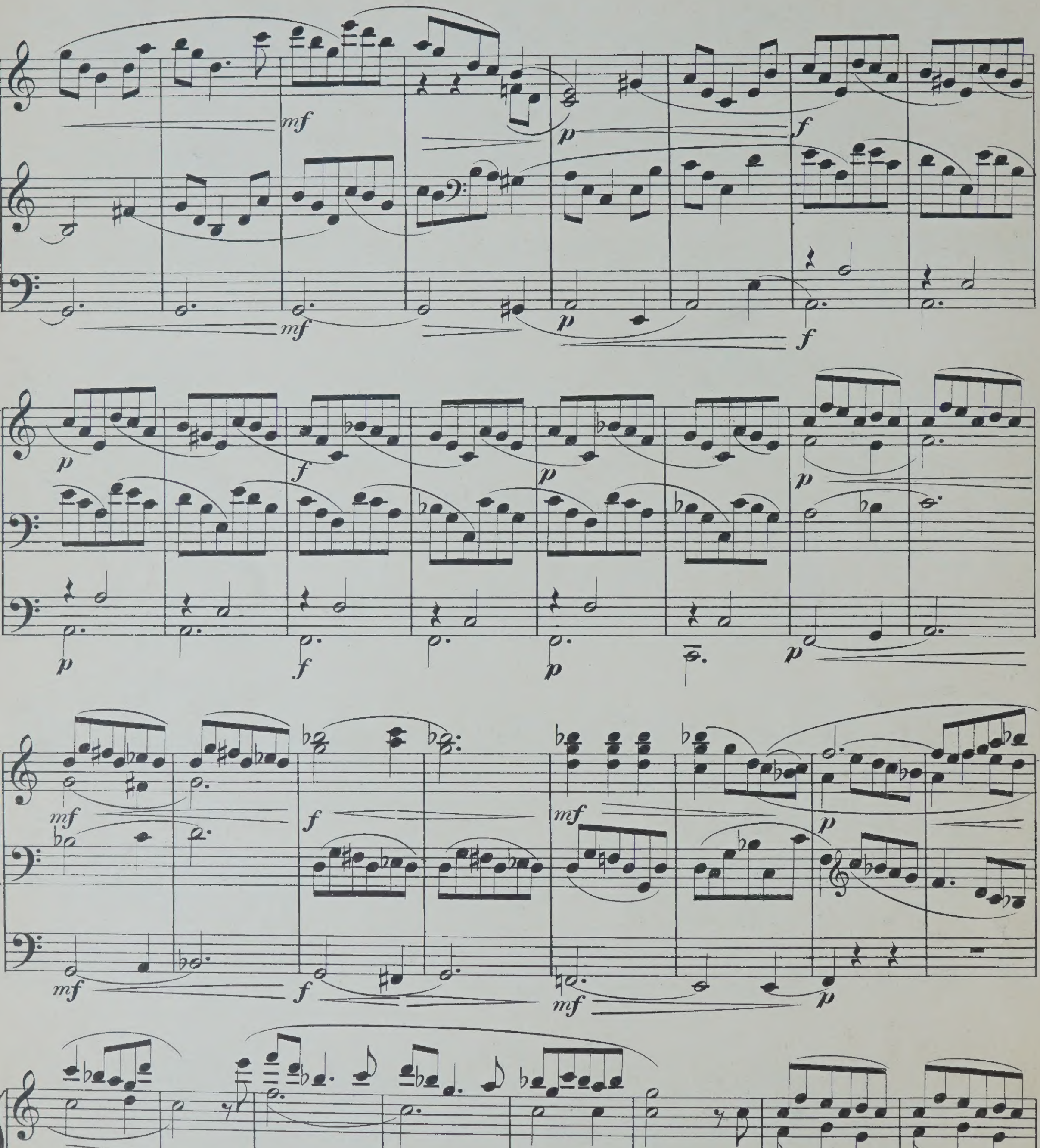
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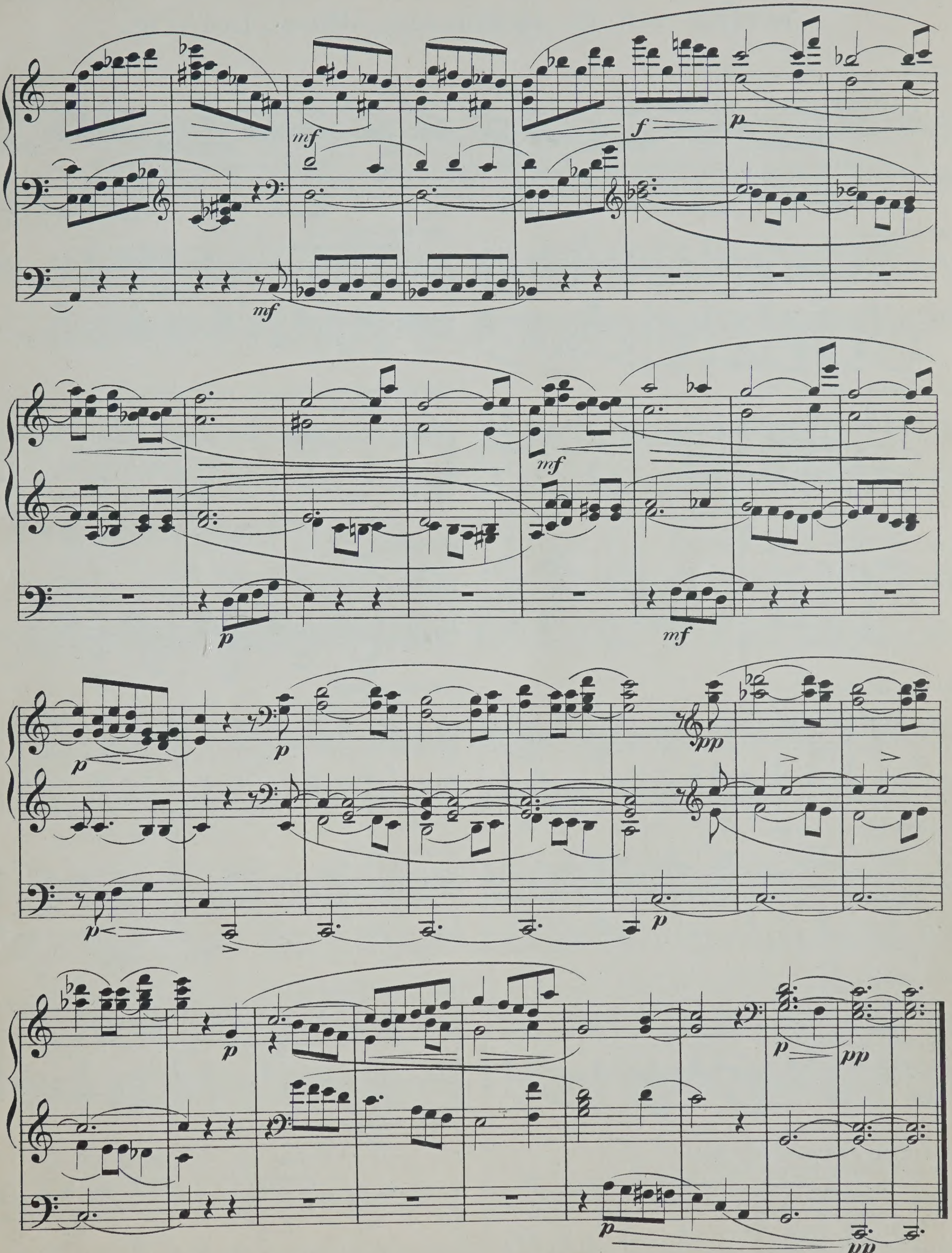
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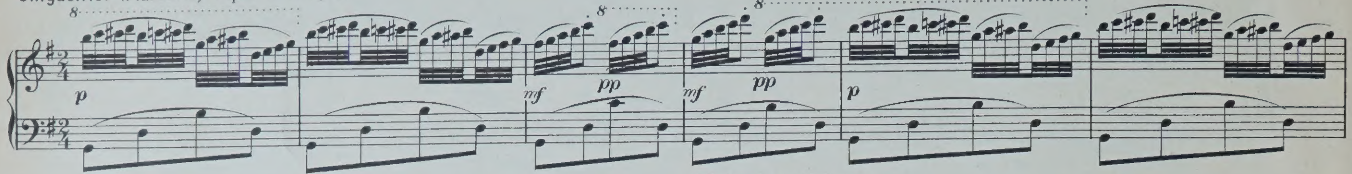
pp
pp

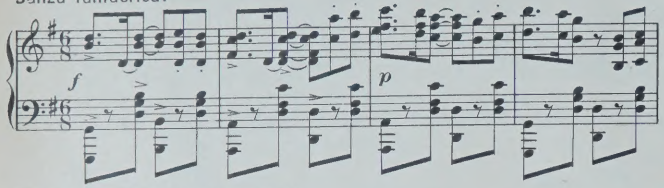
Nº 13.

Neue Compositionen für Pianoforte von Alfonso Cipollone.
Verlag von C. Hofbauer, Wien-Leipzig.

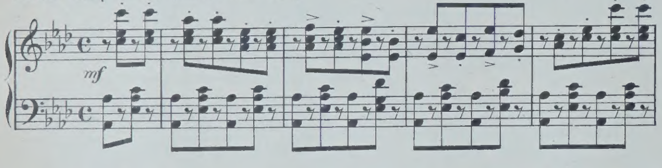
Cinguettio. (Plauderei.) Capriccio brillante.



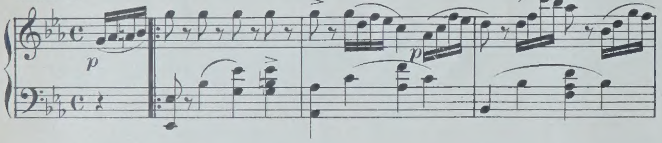
Danza fantastica.



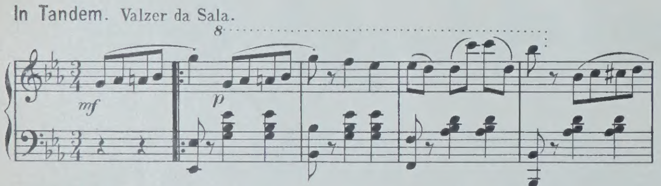
Festa campestre. (Ländliches Fest.)



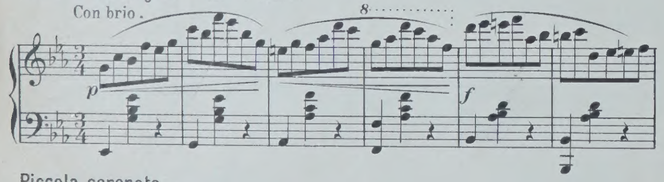
Gavotta.



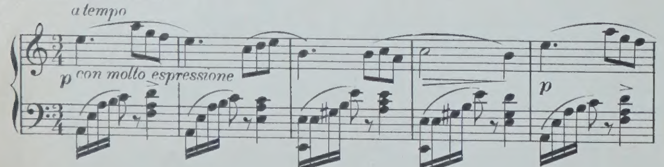
In Tandem. Valzer da Sala.



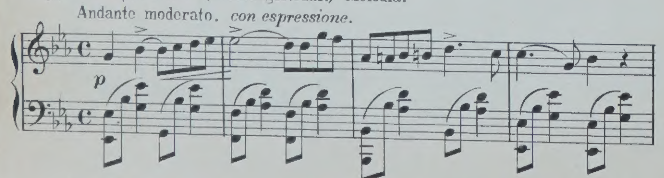
Perle d'Allemagne. Valse de Salon.



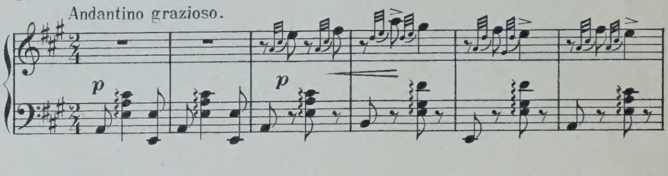
Piccola serenata.



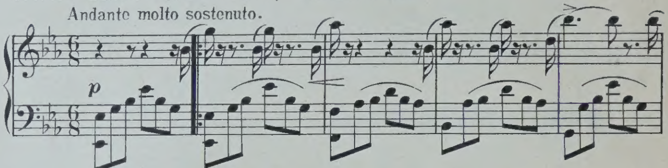
Raggio di Speranza. (Hoffnungsstrahl.) Melodia.



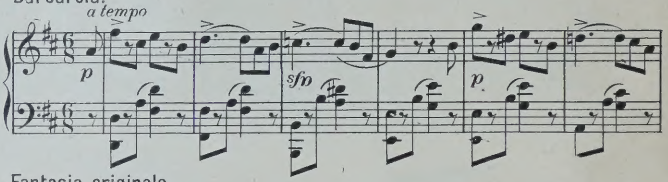
Sérénade Andalouse.



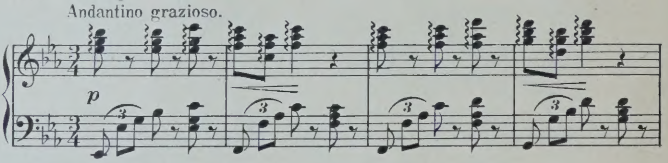
Sorriso d'amore. (Liebeslächeln.) Melodia affettuosa.



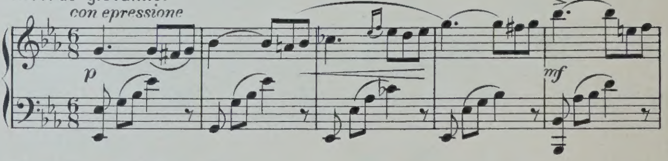
Barcarola.



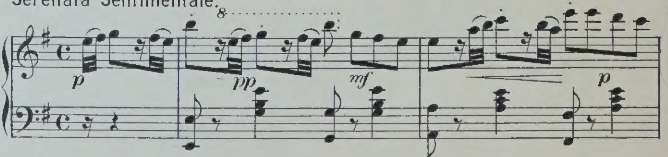
Fantasia originale.



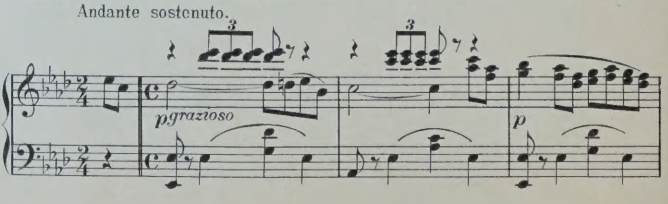
Ricordo giovanile.



Serenata Sentimentale.



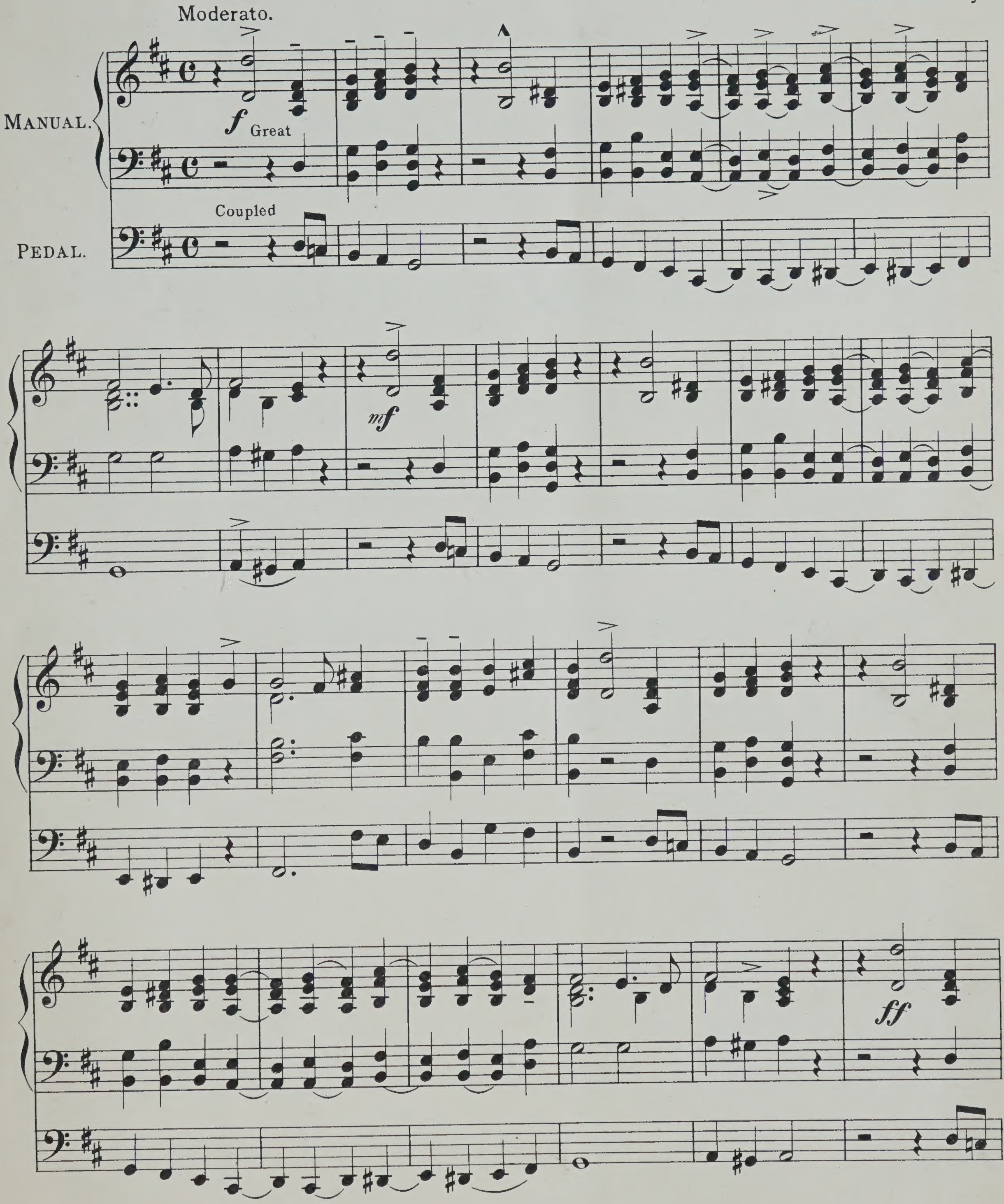
Villaggio in festa. Pezzo caratteristico.



à pr. Nº M. 1.50.

Postlude in D.

Charles Bradley.



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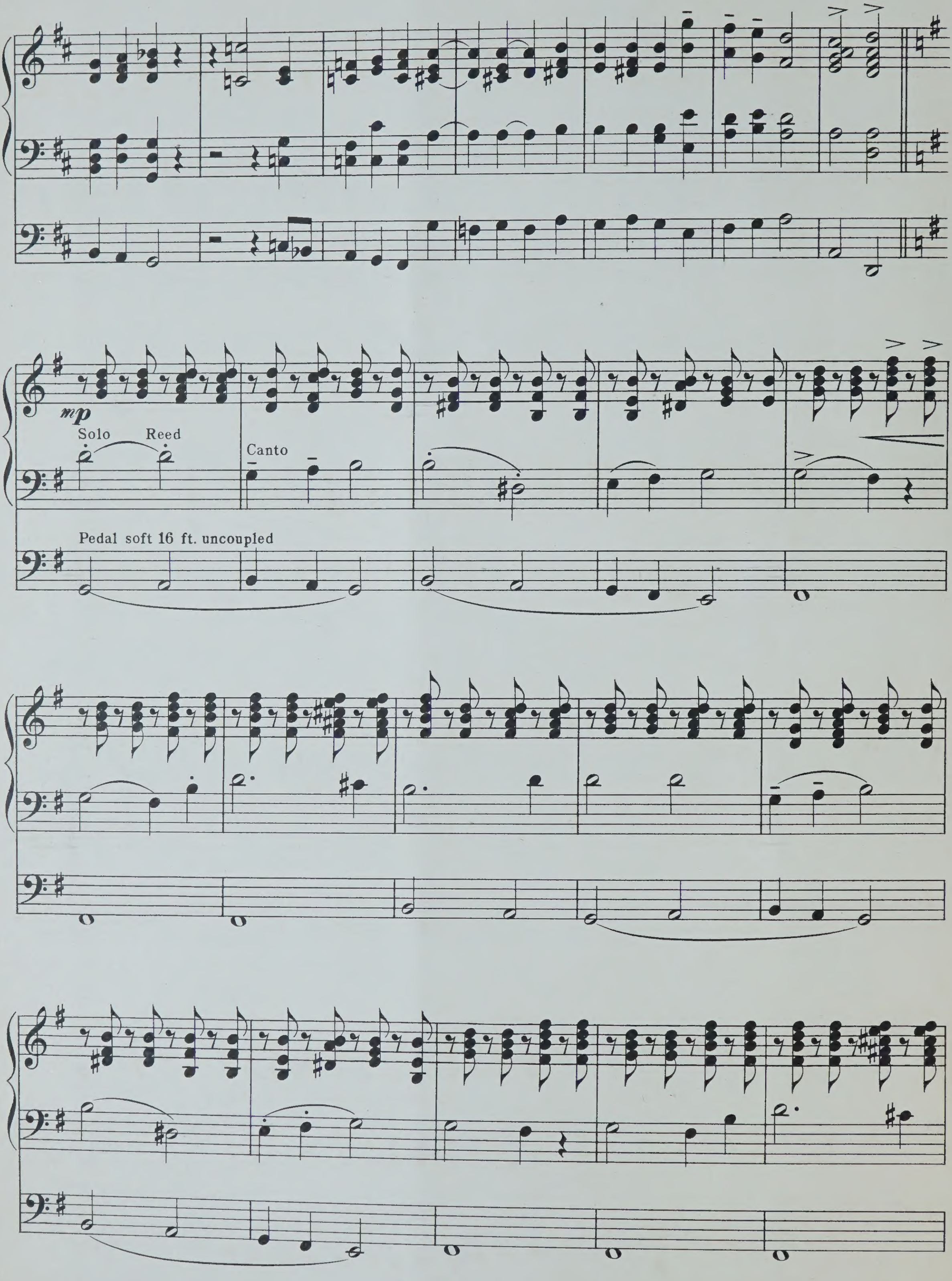
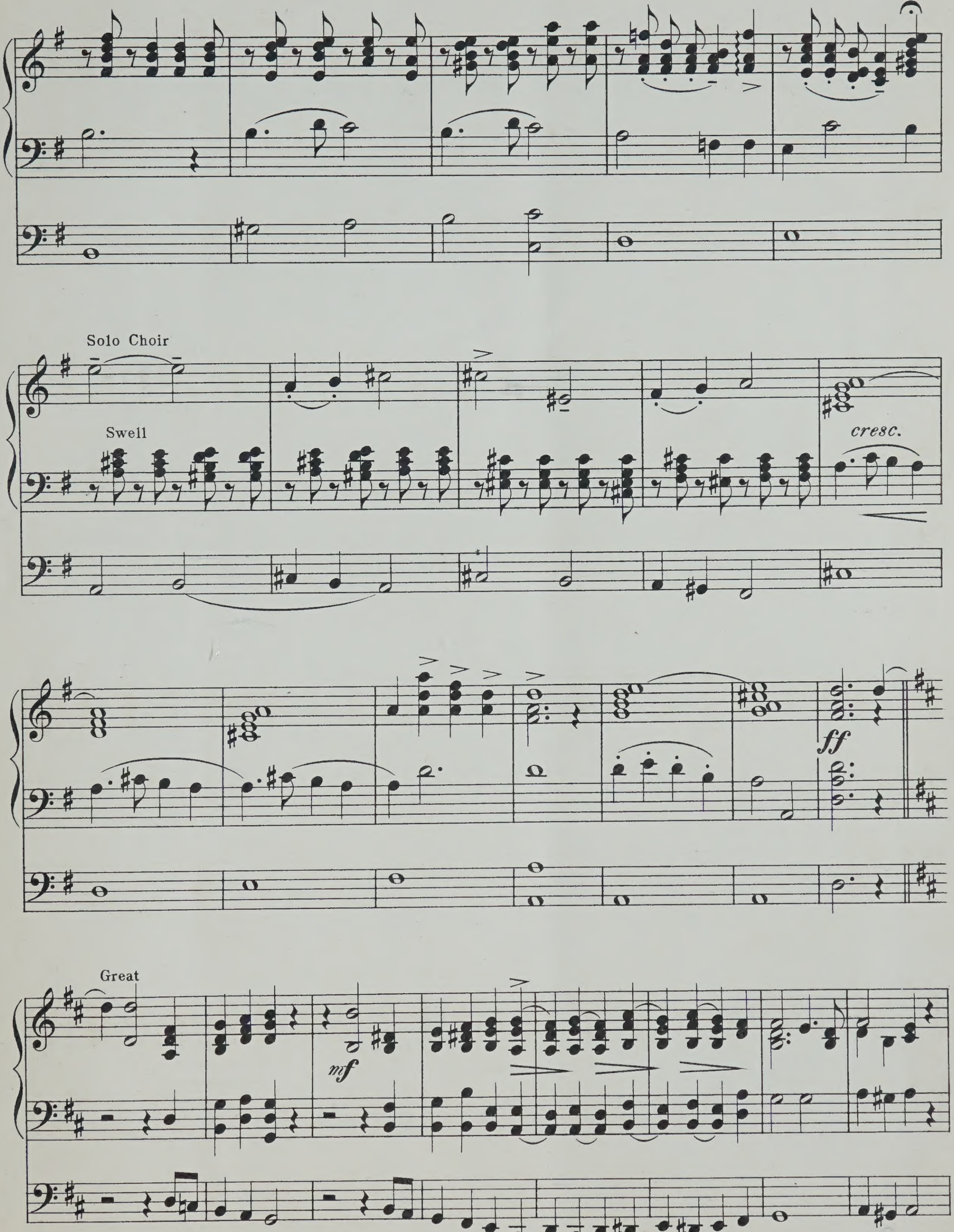
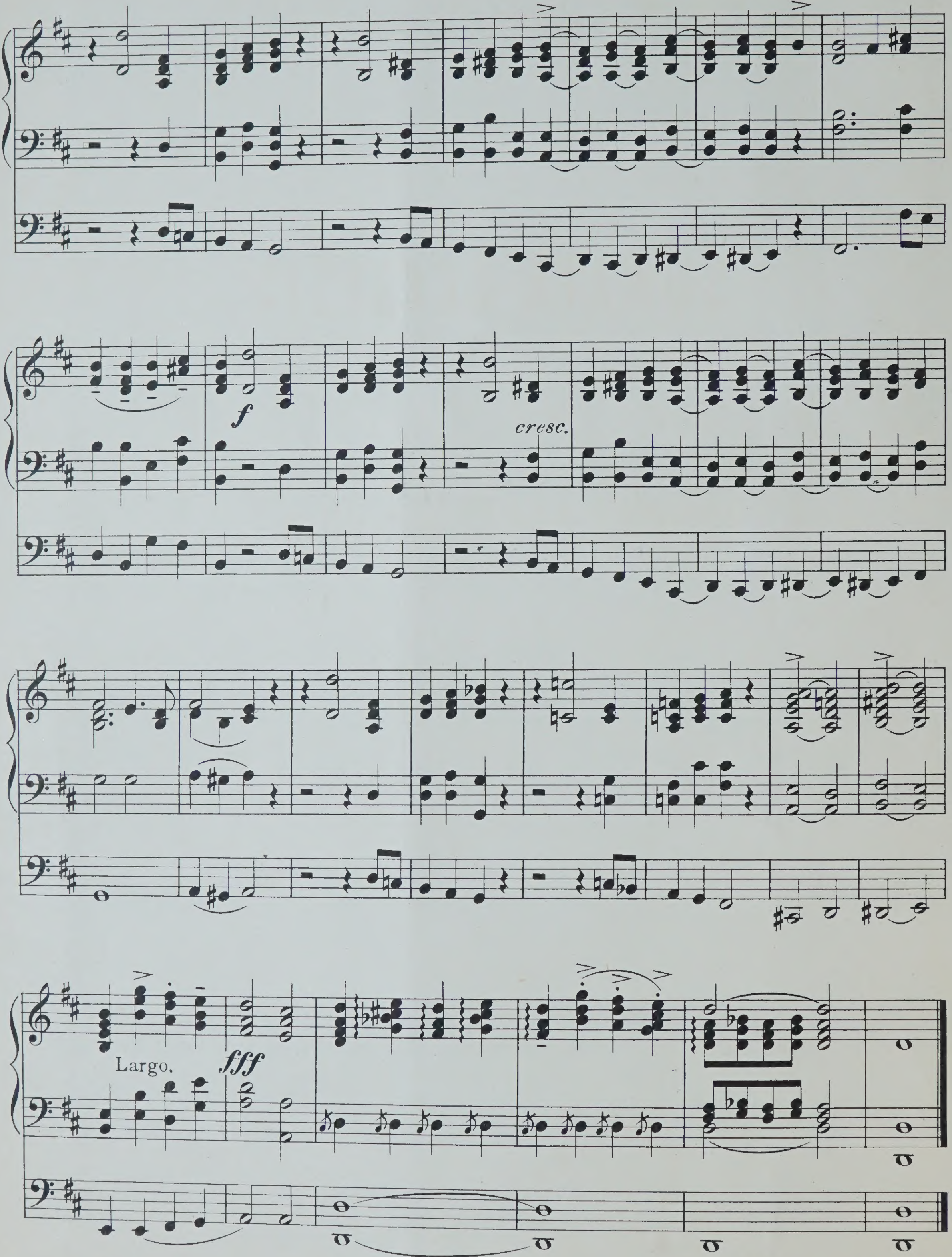

mp
Solo Reed
Canto
Pedal soft 16 ft. uncoupled


Solo Choir
Swell
cresc.
ff
Great
mf


f
cresc.
Largo.
fff

Edward John Hopkins Esqre
with the Composer's
kind regards.

SONATA ECCLESIA

for the Organ

composed by

Joseph Thomas Cooper.

F.R.A.S.

Organist of Christ Church Newgate Street & St. Leonards etc.

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" 2	Andante con moto	2/-
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" 4	Postludio benedizione	1/

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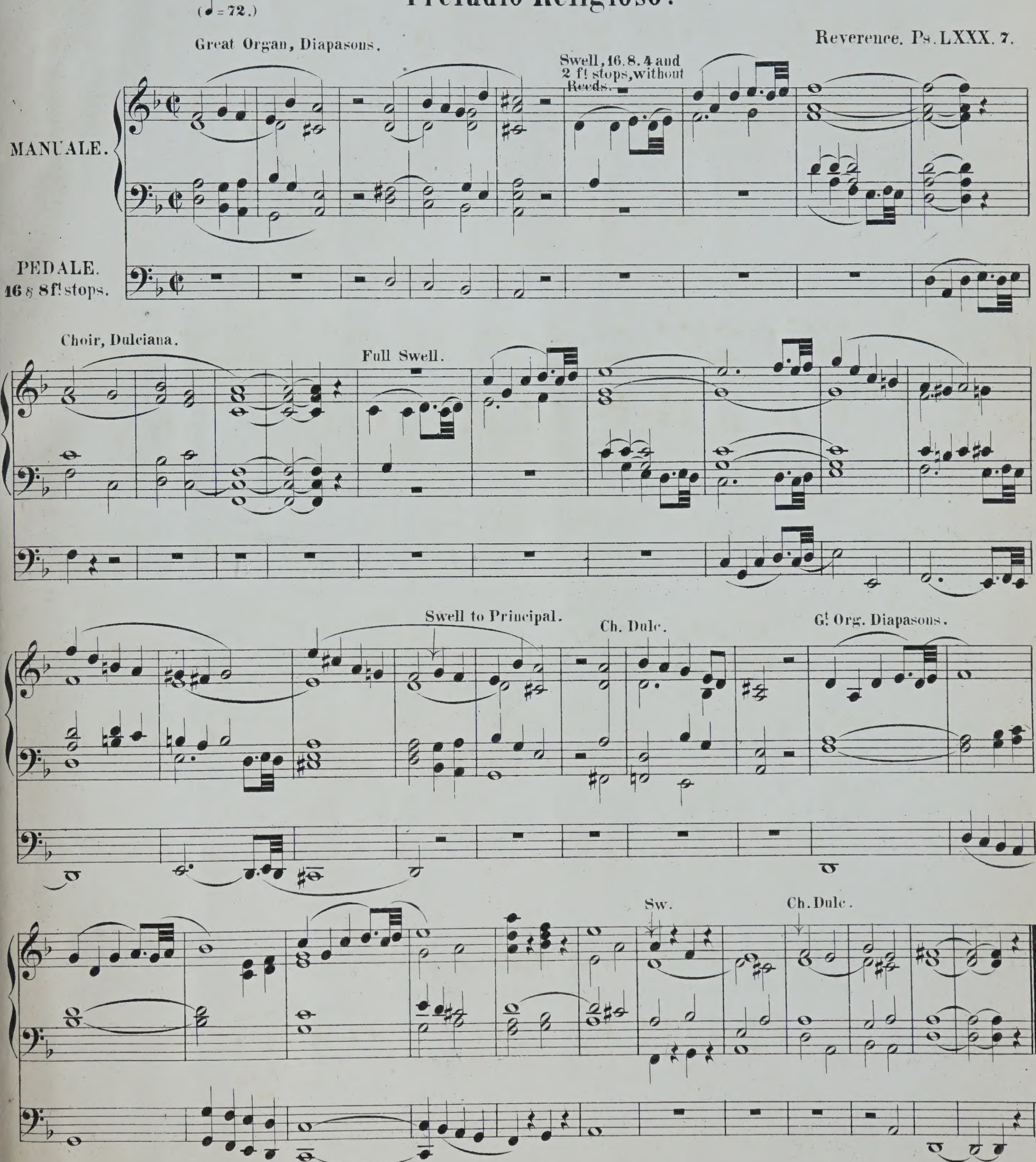
SONATA ECCLESIA

by

JOSEPH THOMAS COOPER.

Op. 32.

Preludio Religioso.

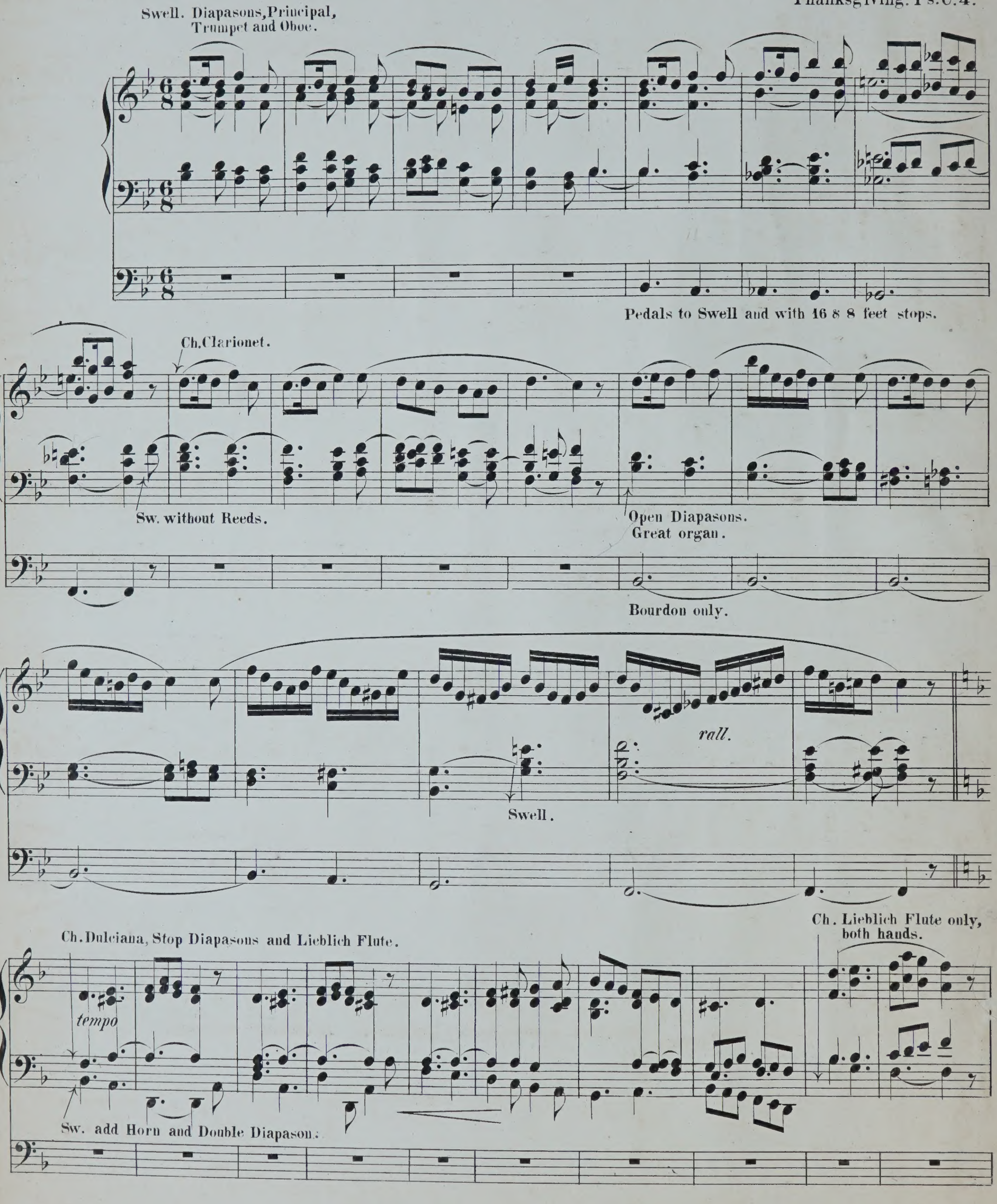


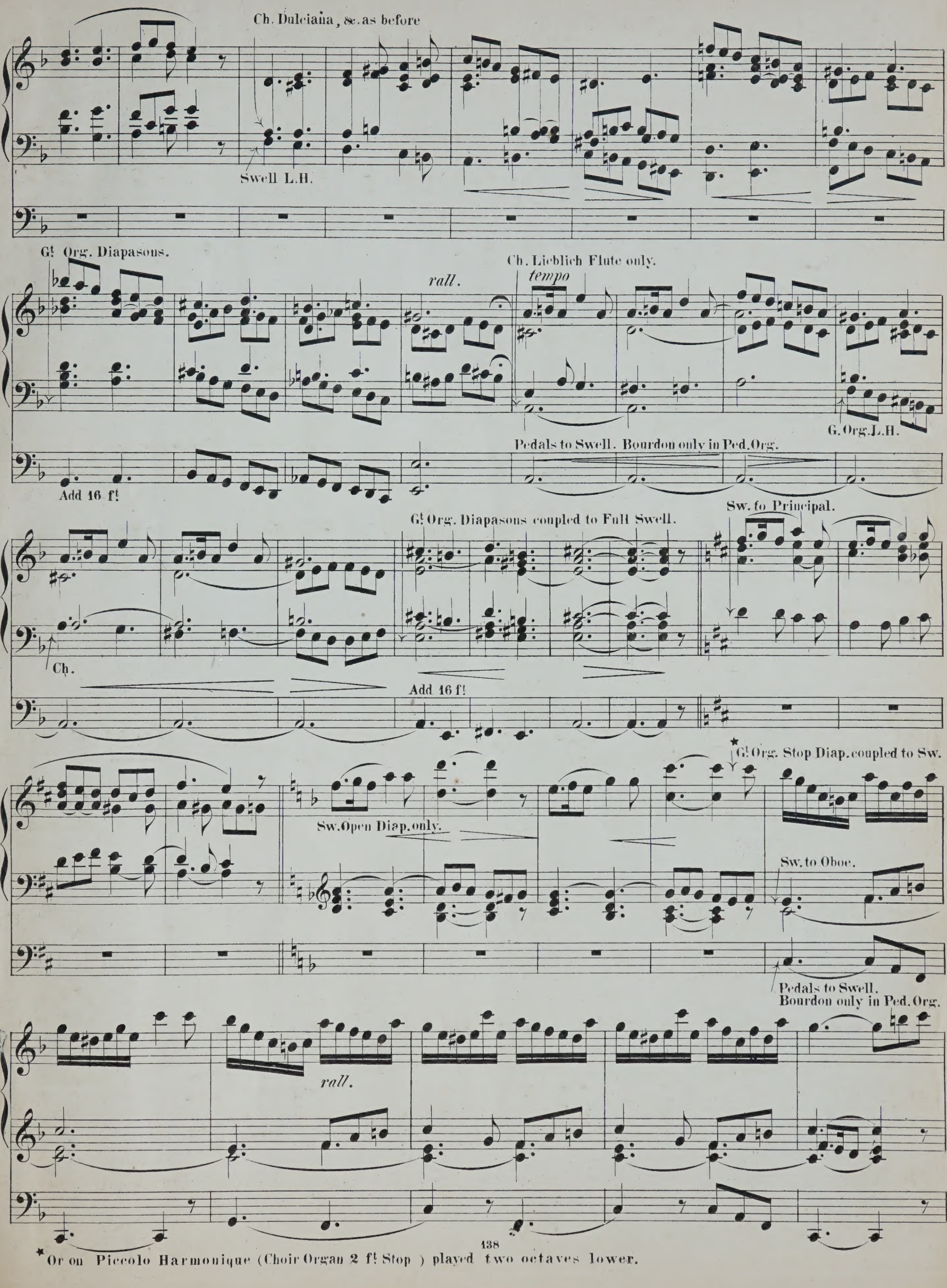
The various combinations of stops, indicated, would be found effective where the Organ contains such registers; and are suggestive of suitable arrangements for organs of different construction.

Andante con moto.

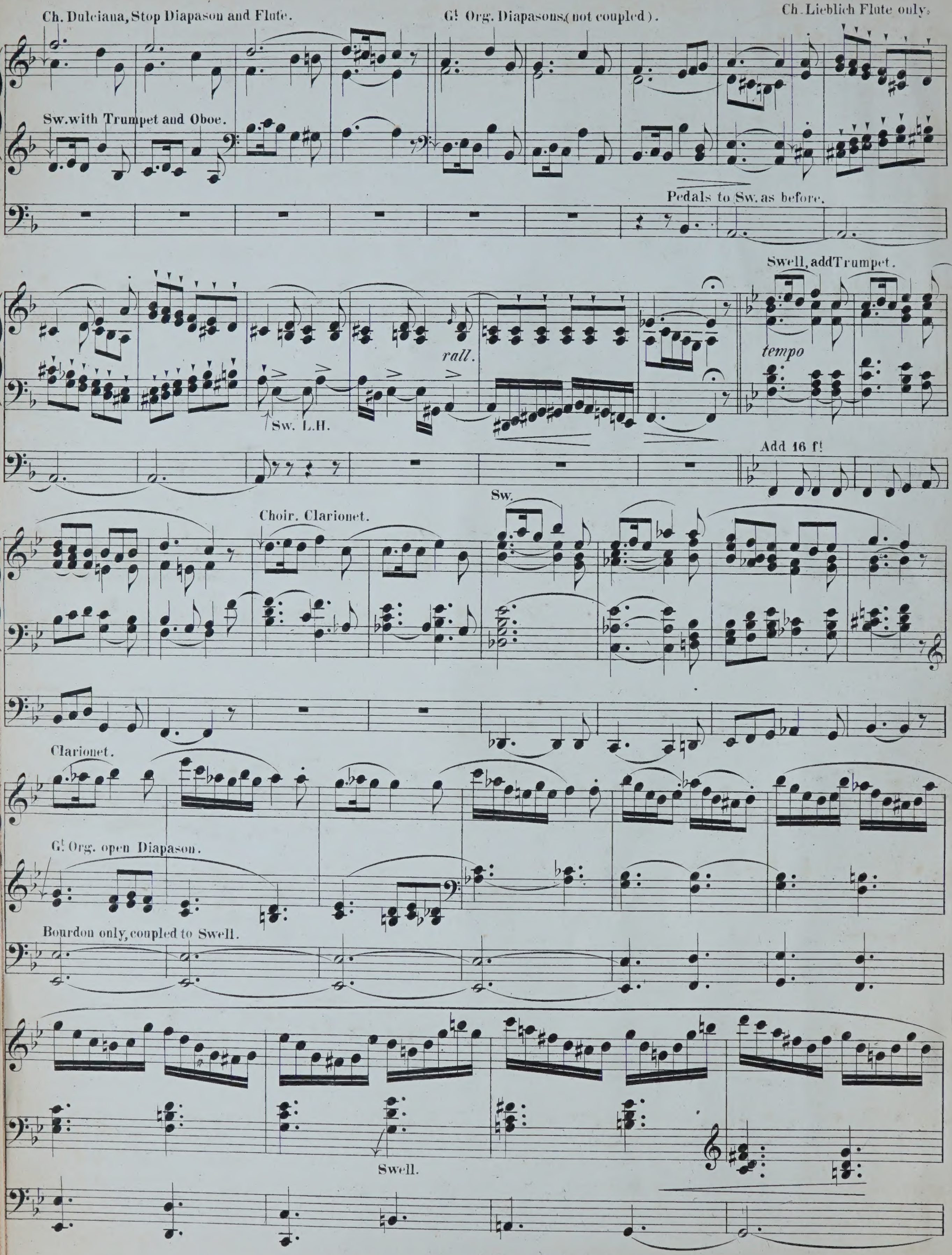
(♪ = 120.)

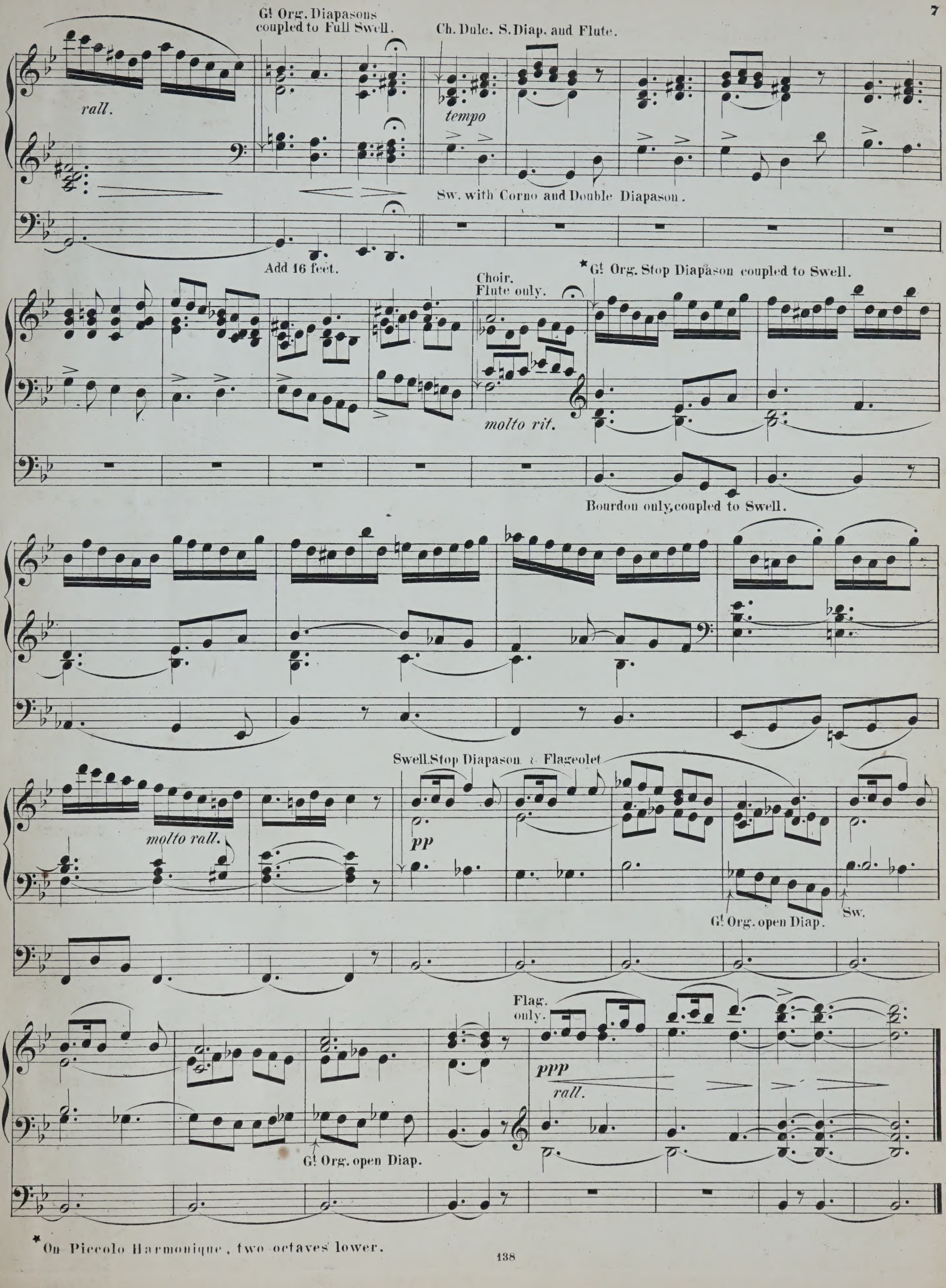
Thanksgiving. Ps.C.4.


Swell. Diapasons, Principal, Trumpet and Oboe.
Pedals to Swell and with 16 & 8 feet stops.
Ch. Clarionet.
Sw. without Reeds.
Open Diapasons. Great organ.
Bourdon only.
rall.
Swell.
Ch. Dulciana, Stop Diapasons and Lieblich Flute.
tempo
Sw. add Horn and Double Diapason.
Ch. Lieblich Flute only, both hands.


Ch. Dulciana, &c. as before
Swell L.H.
G! Org. Diapasons.
Add 16 f!
rall.
Ch. Lieblich Flute only.
tempo
Pedals to Swell. Bourdon only in Ped. Org.
G. Org. L.H.
Ch.
G! Org. Diapasons coupled to Full Swell.
Add 16 f!
Sw. to Principal.
Sw. Open Diap. only.
★ G! Org. Stop Diap. coupled to Sw.
Sw. to Oboe.
Pedals to Swell.
Bourdon only in Ped. Org.
rall.

★ Or on Piccolo Harmonique (Choir Organ 2 f! Stop) played two octaves lower.


Ch. Dulciana, Stop Diapason and Flute.
Gt. Org. Diapasons,(not coupled).
Ch. Lieblich Flute only.
Sw. with Trumpet and Oboe.
Pedals to Sw. as before.
rall.
Sw. L.H.
Swell, add Trumpet.
tempo
Add 16 ft.
Choir. Clarionet.
Sw.
Clarionet.
Gt. Org. open Diapason.
Bourdon only, coupled to Swell.
Swell.


Gt Org. Diapasons coupled to Full Swell.
Ch. Dulc. S. Diap. and Flute.
rall.
tempo
Sw. with Corno and Double Diapason.
Add 16 feet.
Choir. Flute only.
*Gt Org. Stop Diapason coupled to Swell.
molto rit.
Bourdon only, coupled to Swell.
Swell. Stop Diapason & Flageolet
molto rall.
pp
Gt Org. open Diap.
Sw.
Flag. only.
ppp
rall.
Gt Org. open Diap.

---

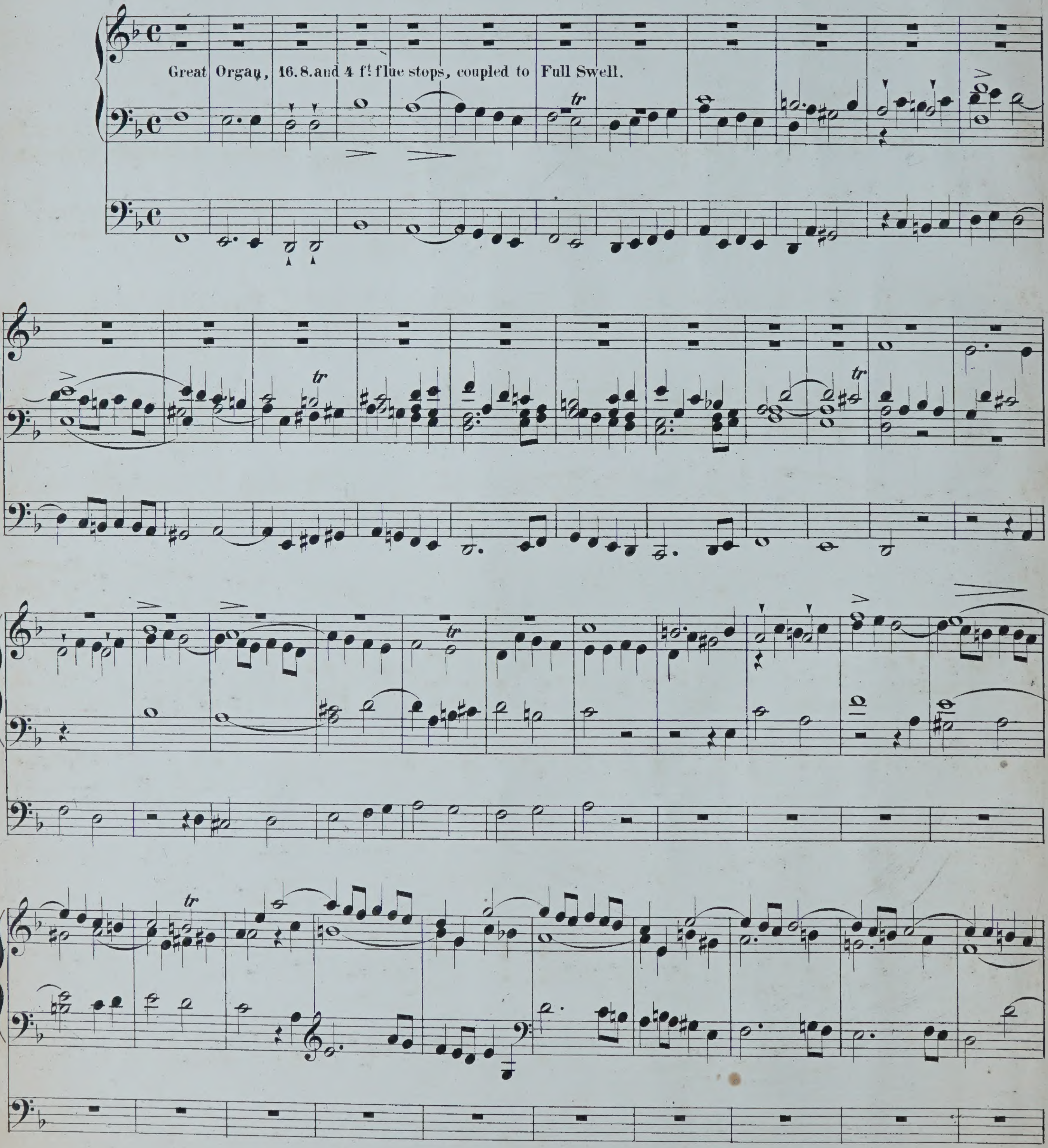
*On Piccolo Harmonique, two octaves lower.

Fuga: Alla Capella.

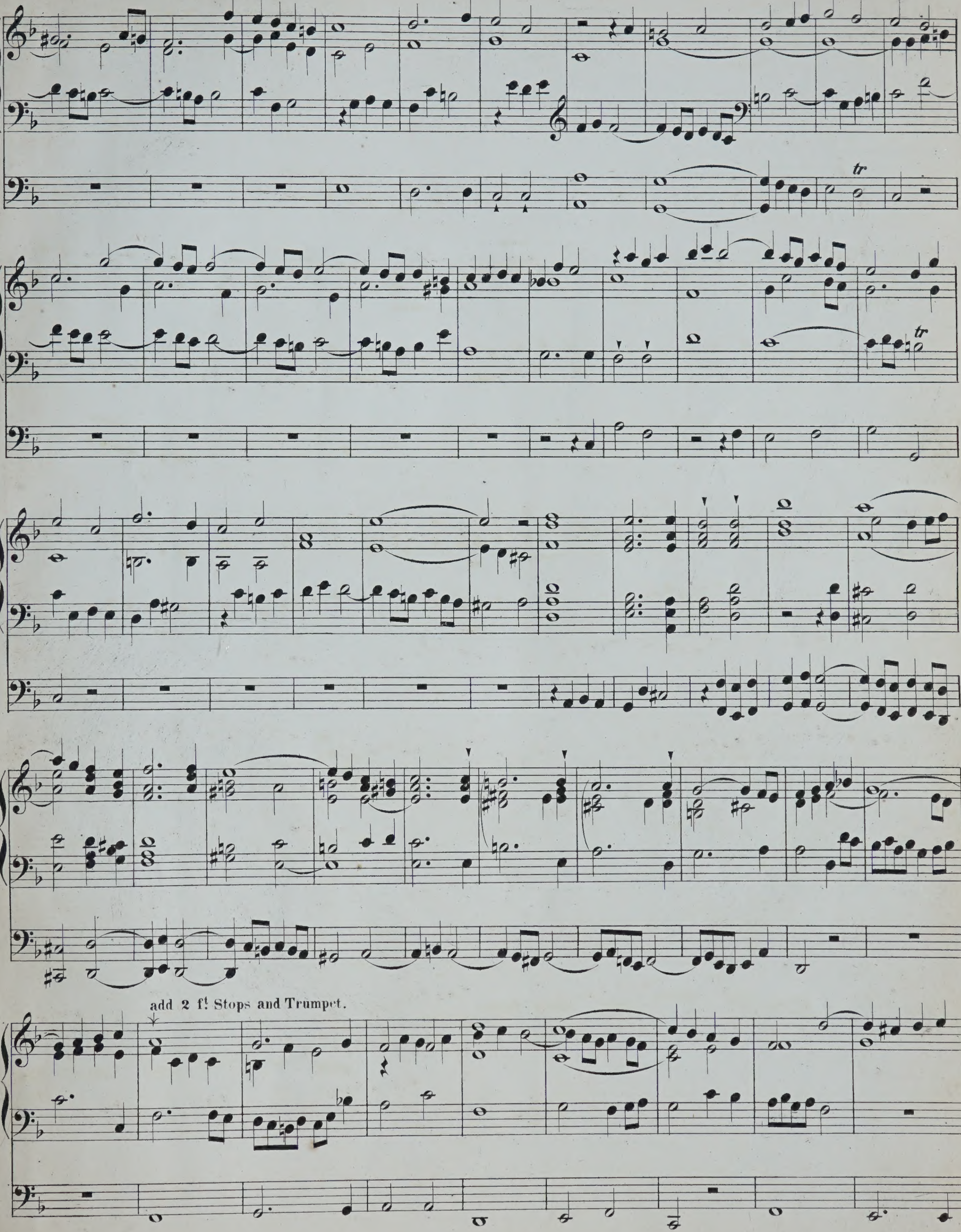
DIVISION I.

(♩ = 144.)

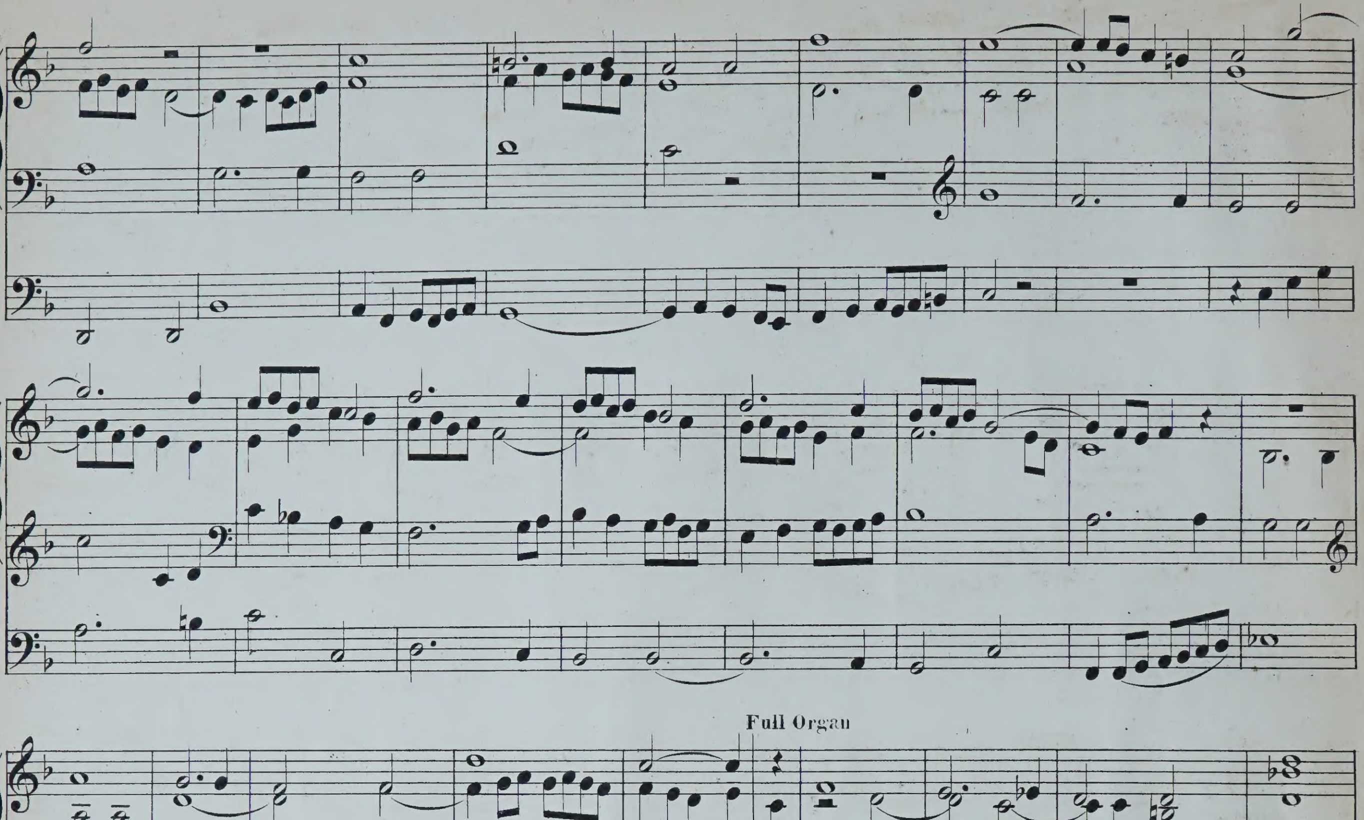
Adoration. S. Jude. V. 25.


Great Organ, 16.8.and 4 ft! flue stops, coupled to Full Swell.
tr
tr
tr
tr
tr

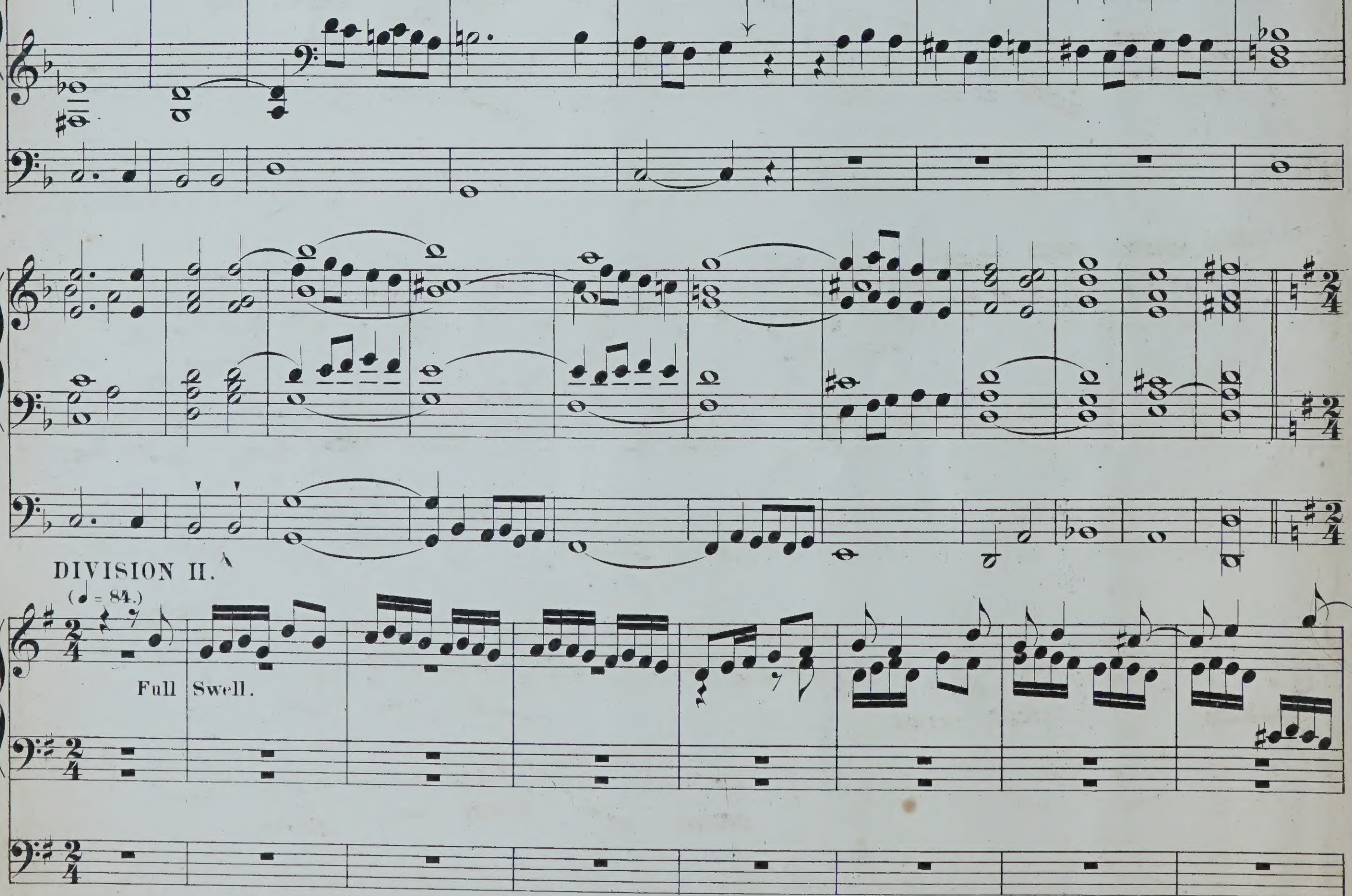
Each Division of this Fuga could be used as a separate Voluntary.

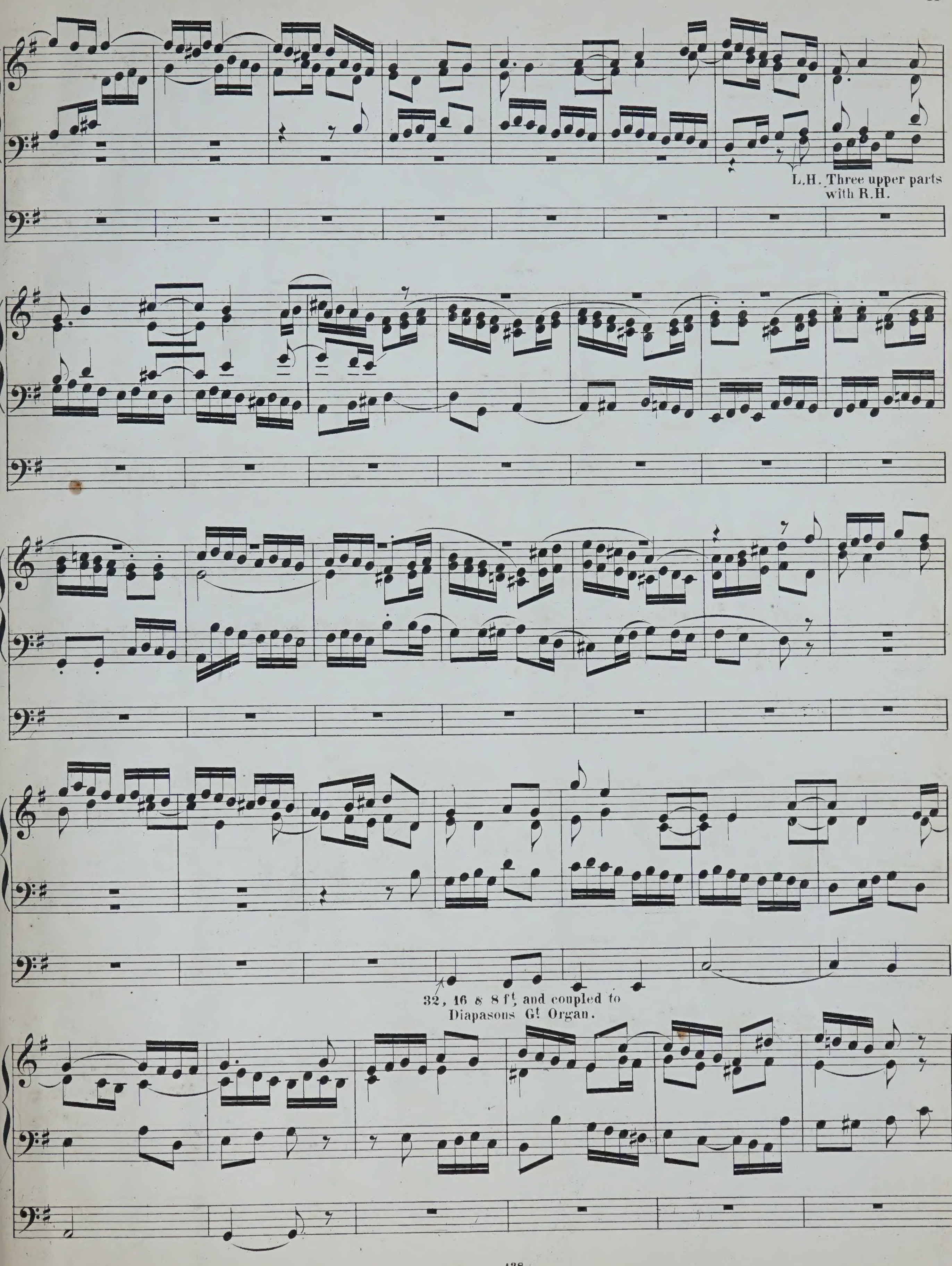


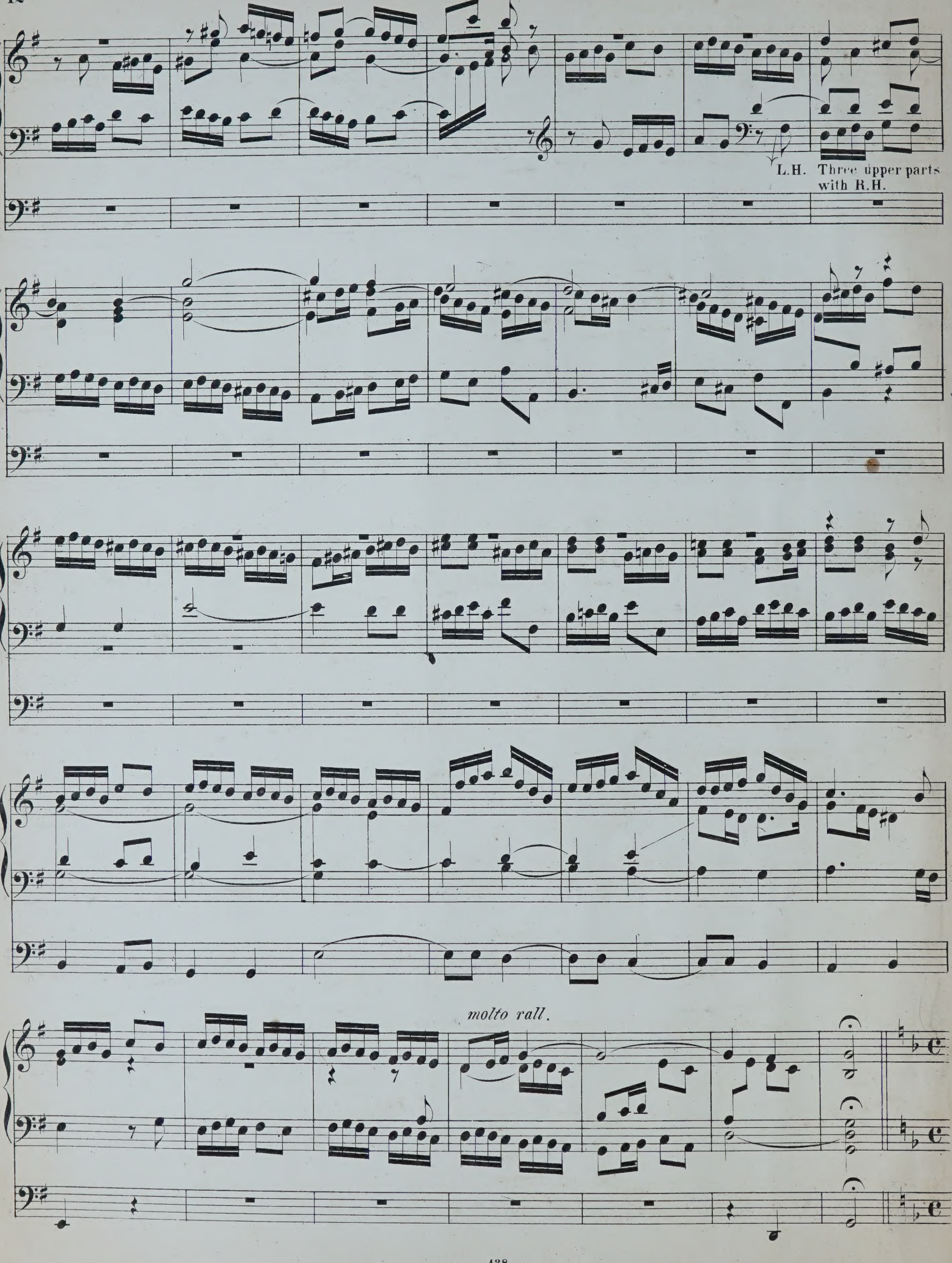
add 2 f! Stops and Trumpet.



DIVISION II.



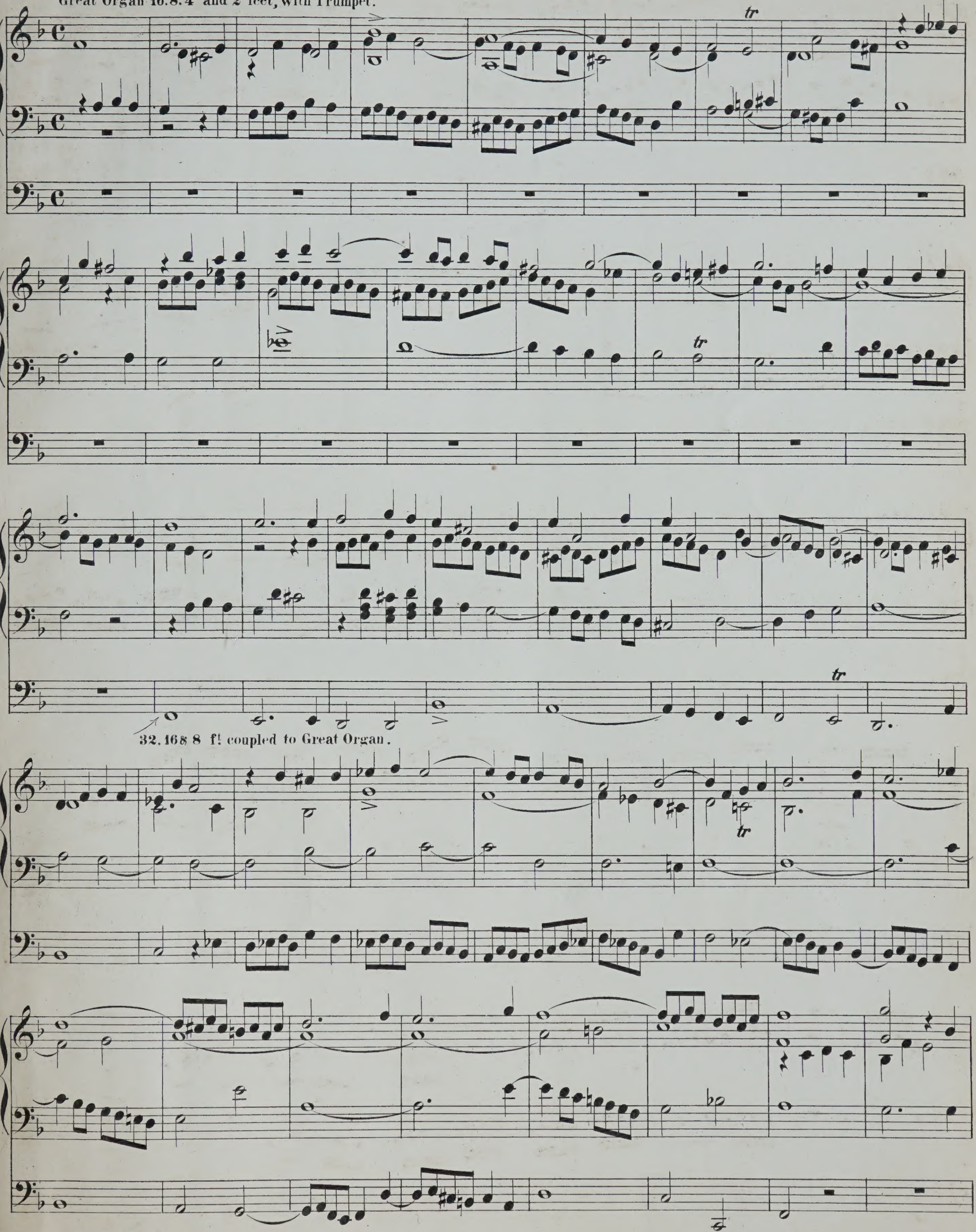

L.H. Three upper parts with R.H.
32, 16 & 8 ft. and coupled to Diapasons Gt. Organ.

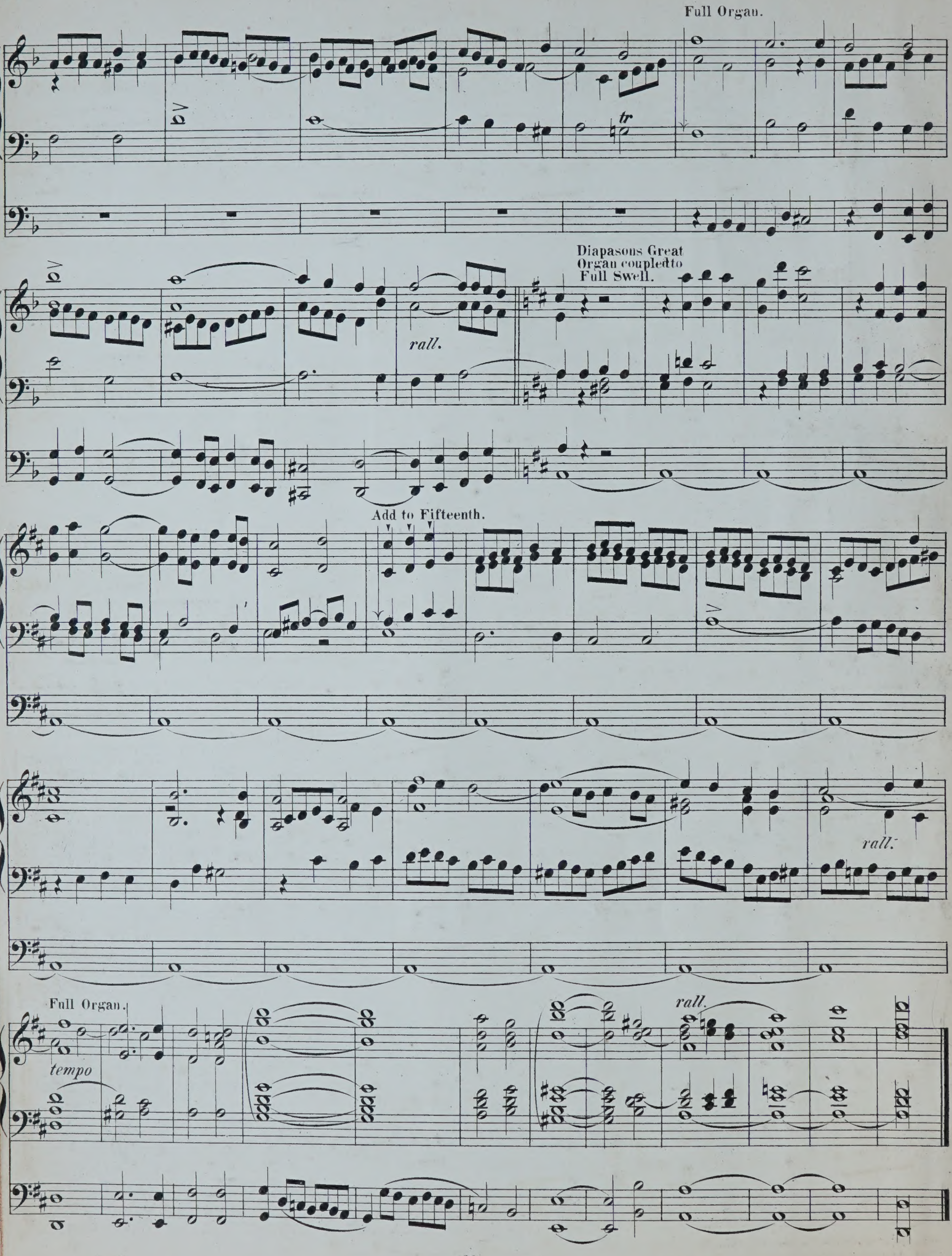

L.H. Three upper parts with R.H.
molto rall.

DIVISION III.

(𝅗𝅥 = 144.)

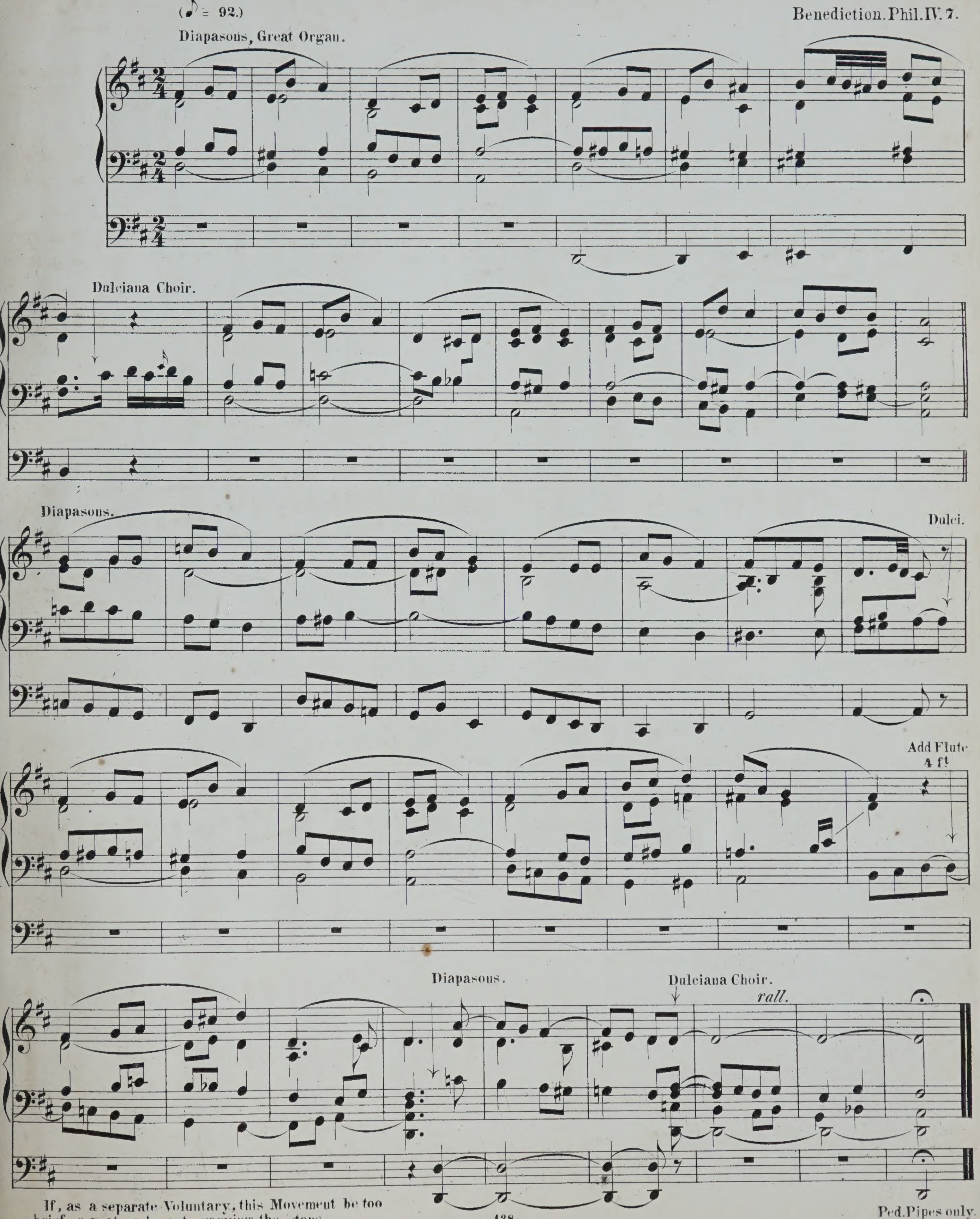
Great Organ 16.8.4 and 2 feet, with Trumpet.




Full Organ.
tr
rall.
Diapasons Great Organ coupled to Full Swell.
Add to Fifteenth.
rall.
Full Organ.
tempo
rall.

Postludio Benedizione.

Benediction. Phil. IV. 7.



If, as a separate Voluntary, this Movement be too brief, repeat each part, varying the stops.

Christmas Bells

IMPROMPTU

Arranged for the

Organ or Pianoforte

BY

SIR GEORGE ELVEY

Mus. D. Oxon.

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CHRISTMAS BELLS.

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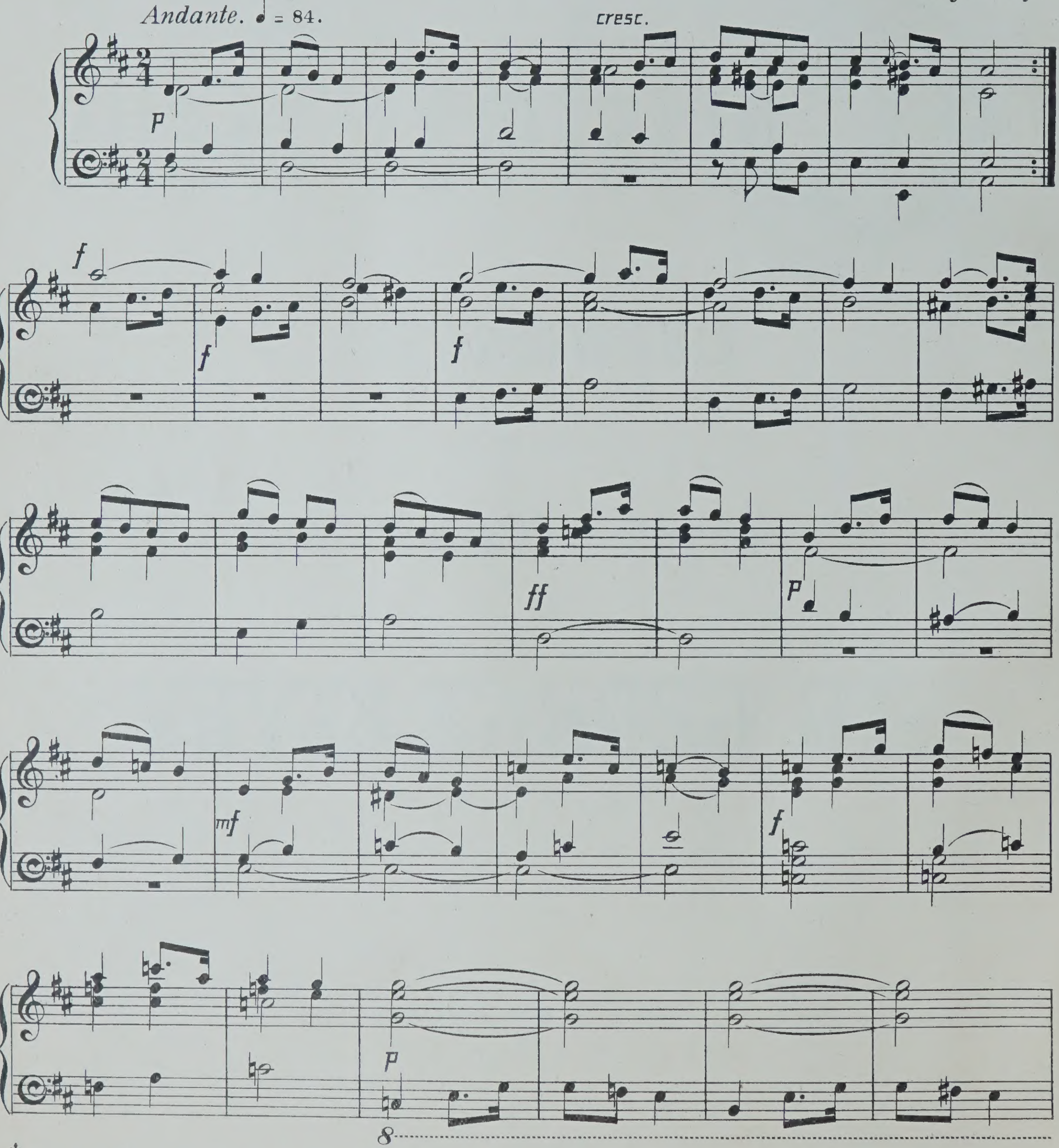
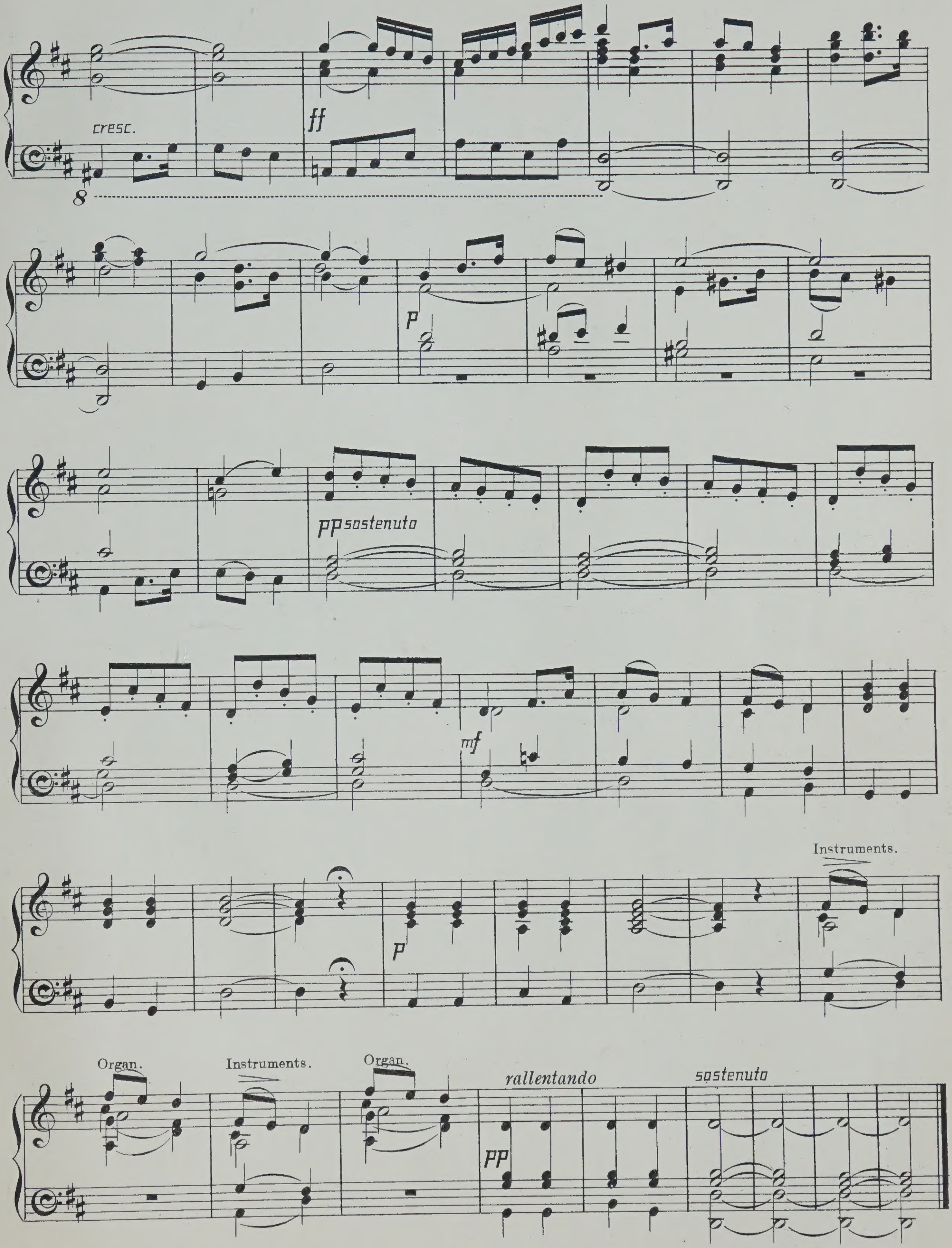


✝ Used as an Introductory Voluntary on Christmas Eve in St George's Chapel Windsor with accompaniments for two Violins, Viola, Cello e Bassi, Trumpet & Drums. It was also played at the Marriage of H. R. H. the Duke of Albany during the procession of the Clergy.


cresc.
ff
8
p
pp sostenuto
mf
p
Instruments.
Organ.
Instruments.
Organ.
pp
rallentando
sostenuto

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FRANZ ABT.

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R. ASPA.

	s.	d.
CADA IL TIRANNO REGNO D' AMOR. Vocal Waltz. Sung by Mdme. Lemmens-Sherrington	4	0
I KNOW WHO IS COMING TO ME	2	6
THE SOLDIER'S CHILD	2	0
THE NIGHTINGALE	2	0
THE TROUBADOUR	4	0

J. BARNBY.

	s.	d.
THOU WHOM MY HEART ADORETH, in C and E	4	0
WHEN THE TIDE COMES IN. Sung by Madame Antoinette Sterling (in D, E♭, F, & C)	4	0
MY SUMMER-TIME, in C and B♭. Sung by Mr. E. Lloyd	4	0
THE BELLS OF ST. ETHELRED	4	0
ELIZABETH'S SONG	4	0
WHEN I VIEW THE MOTHER HOLDING	3	0
FORGET-ME-NOT	2	6
HOW FADES THE LIGHT	2	6
I SIT ALONE	3	0
IN SPRING-TIME	2	6
MY GOLDEN SHIP	3	0
THE RAINY DAY	3	0
THE ROSE AND THE NIGHTINGALE	2	6
THE DAUGHTERS OF THE CITY COME (REBEKAH)	4	0
THE SOFT SOUTHERN BREEZE (REBEKAH), in D♭ and B♭	4	0
THE WRECKED HOPE	3	0
CONSTANCY	4	0

J. F. BARNETT.

	s.	d.
NO MORE ALONE	4	0
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J. BENEDICT.

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3. Forget-me-not.	9. Dawn, gentle flower.
4. To Chloe (in sickness).	10. Castle Gordon.
5. The past.	11. As lonesome through the woods.
6. Gentle Zephyr.	12. Sing, maiden, sing.

	s.	d.
O LORD, THOU HAST SEARCHED ME OUT (WOMAN OF SAMARIA)	3	0
O MEADOW, CLAD IN EARLY GREEN, in D and F (MAY QUEEN)	2	6
WITH THE CAROL IN THE TREE (ditto)	3	0
'TIS JOLLY TO HUNT (ditto)	3	0

G. R. BETJEMANN.

	s.	d.
AS THE MOON'S SOFT SPLENDOUR	4	0

J. BLUMENTHAL.

	s.	d.
THE LAMENT OF THE BORDER WIDOW. Sung by Madame Antoinette Sterling	4	0
YES, in C and E♭. Sung by Mr. W. H. Cummings	4	0

F. CLAY.

	s.	d.
'TIS BETTER NOT TO KNOW. Sung by Mr. Sims Reeves	4	0

A. CELLIER.

	s.	d.
CRADLE SONG	4	0

F. CORDER.

	s.	d.
THREE SONGS Rosamond's Epitaph. On the Water. Prayer.	4	0
LOVE'S JOURNEY	4	0

WILLEM COENEN.

	s.	d.
COME UNTO ME. Sung by Mr. Sims Reeves	4	0
YES	4	0
THE ROSE (RÖSCHEN)	4	0
THE VIOLET (DAS VEILCHEN)	3	0
LOVELY SPRING (FRUHLINGSLIED)	4	0
THE KINDLY STARS (DIE GUTEN STERNE)	3	0
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BEYOND	4	0
I SHALL SEE THEE AGAIN	4	0

F. H. COWEN.

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W. H. CUMMINGS.

	s.	d.
YELLOW LIE THE CORN RIGS	4	0
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THE FACE OF AN ANGEL (in D and E)	2	0

E. GERMAN.

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I NEVER KNEW MY HEART HELD FAST	2	6

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MY SAILOR LOVE	4	0
OH! MY LOVE, MY LOVE	3	0

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	s.	d.
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C. HUBERT H. PARRY.

	s.	d.
THE MAID OF ELSINORE	4	0

CIRO PINSUTI.

	s.	d.
BEFORE THE FIGHT	4	0

ROSSINI.

	s.	d.
LA LONTANANZA (Posthumous)	4	0
IN MEMORIAM (ditto)	3	0

A. RUBINSTEIN.

	s.	d.
THOU'RT LIKE UNTO A FLOWER	2	0
EVENING SONG	2	6
SONG FROM EGMONT	1	6
THE MOUNTAIN CRAG	2	0
THE MINSTREL	2	0
SPRING SONG	1	6
MORNING SONG	2	0

E. SILAS.

	s.	d.
POLLY VANDERDECKEN	4	0

JAMES SHAW.

	s.	d.
A WET SHEET AND A FLOWING SEA. Sung by Mr. Thurley Beale	4	0

H. SMART.

	s.	d.
CHARGE, CHESTER, CHARGE	3	0
DROPPING DOWN THE TROUBLED RIVER	3	0
NEAR THEE, STILL NEAR THEE	3	0
VINETA	3	0
THE SPINNING-WHEEL	3	0

A. SOMERVELL.

	s.	d.
A PRETTY MAID	4	0

F. SPINDLER.

	s.	d.
THE GAY HUSSAR	4	0

J. STAINER.

	s.	d.
INSUFFICIENCY	3	0
JILTED	3	0
UNBELOVED	3	0
LOYAL DEATH	4	0
MY LITTLE PET	4	0
MY MAKER AND MY KING (with Harmonium *obbligato*)	3	0
SLUMBER SONG (with Violoncello or Harmonium Accompaniment *ad lib.*)	4	0

C. VILLIERS STANFORD.

	s.	d.
SWEET SPRING-TIME	3	0
BLUE WINGS	3	0
DAY IS DYING	3	0
FOR EVER MINE	4	0
SWEET ISLE (from Irish Songs and Ballads)	4	0
MARCH OF THE MAGUIRE (ditto)	4	0

ARTHUR SULLIVAN.

	s.	d.
WHERE THE BEE SUCKS, in D♭ and B♭	3	0
THE LOVE THAT LOVES ME NOT. Sung by Mr. Sims Reeves	4	0
CHRISTMAS BELLS AT SEA	4	0

A. GORING THOMAS.

	s.	d.
TO WELCOME YOU	4	0

B. TOURS.

	s.	d.
BECAUSE OF THEE, in D and F	4	0
STARS OF THE SUMMER NIGHT. Sung by Mr. Sims Reeves	4	0
A NAME IN THE SAND	4	0
SOLITUDE	4	0
A WISH	2	6
HOW SHALL I PICTURE THEE	3	0
O MOTHER DEAR, GOOD NIGHT	2	6
OH, SAY NOT WOMAN'S LOVE IS BOUGHT	2	6
TEARS OF CHILDHOOD	3	0
THE SEA HATH ITS PEARLS	3	0
TO BLOSSOMS	3	0
LITTLE COQUETTE	3	0

C. WOOD.

	s.	d.
THE WINDFLOWER	4	0

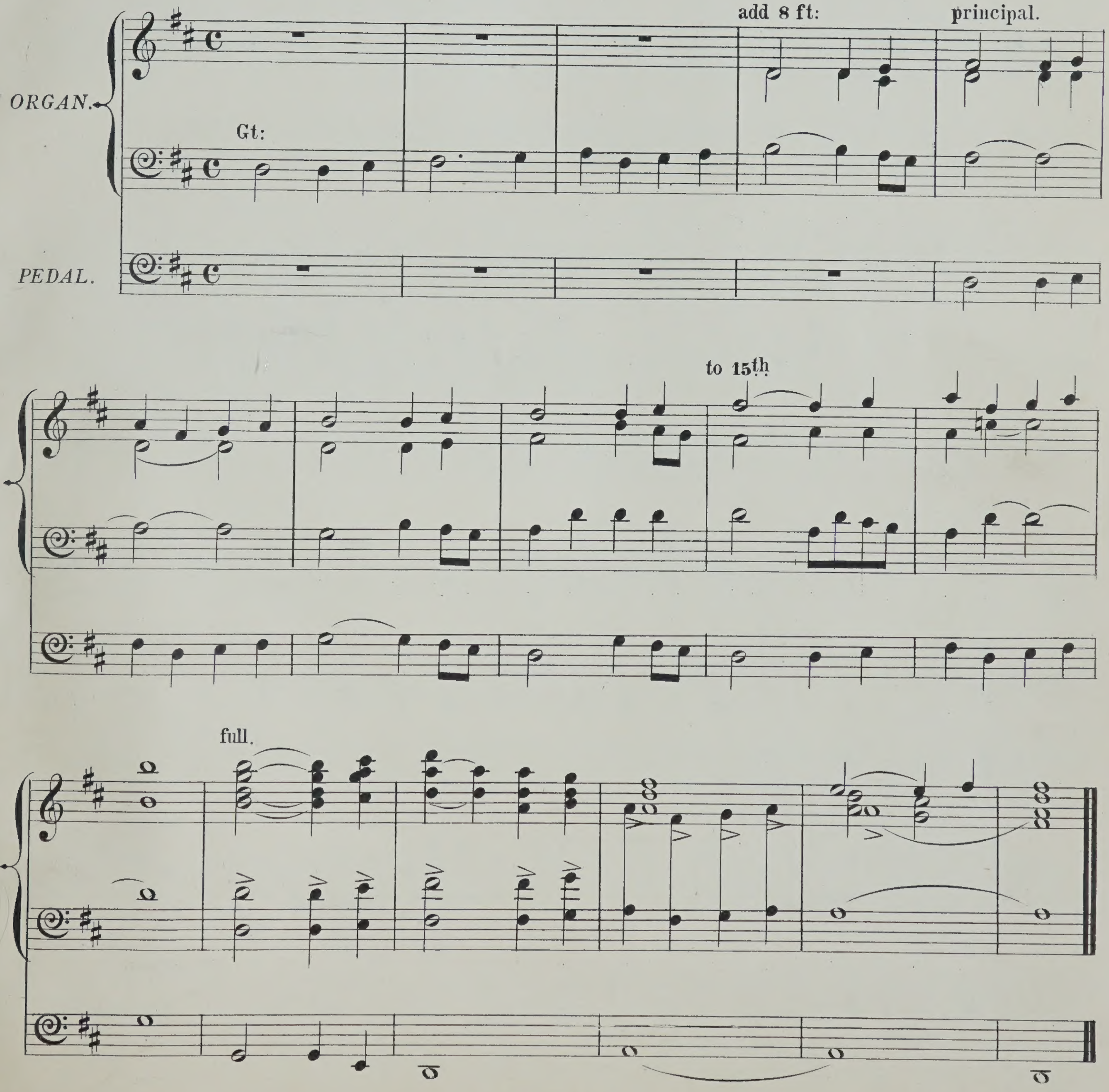
AGNES ZIMMERMANN.

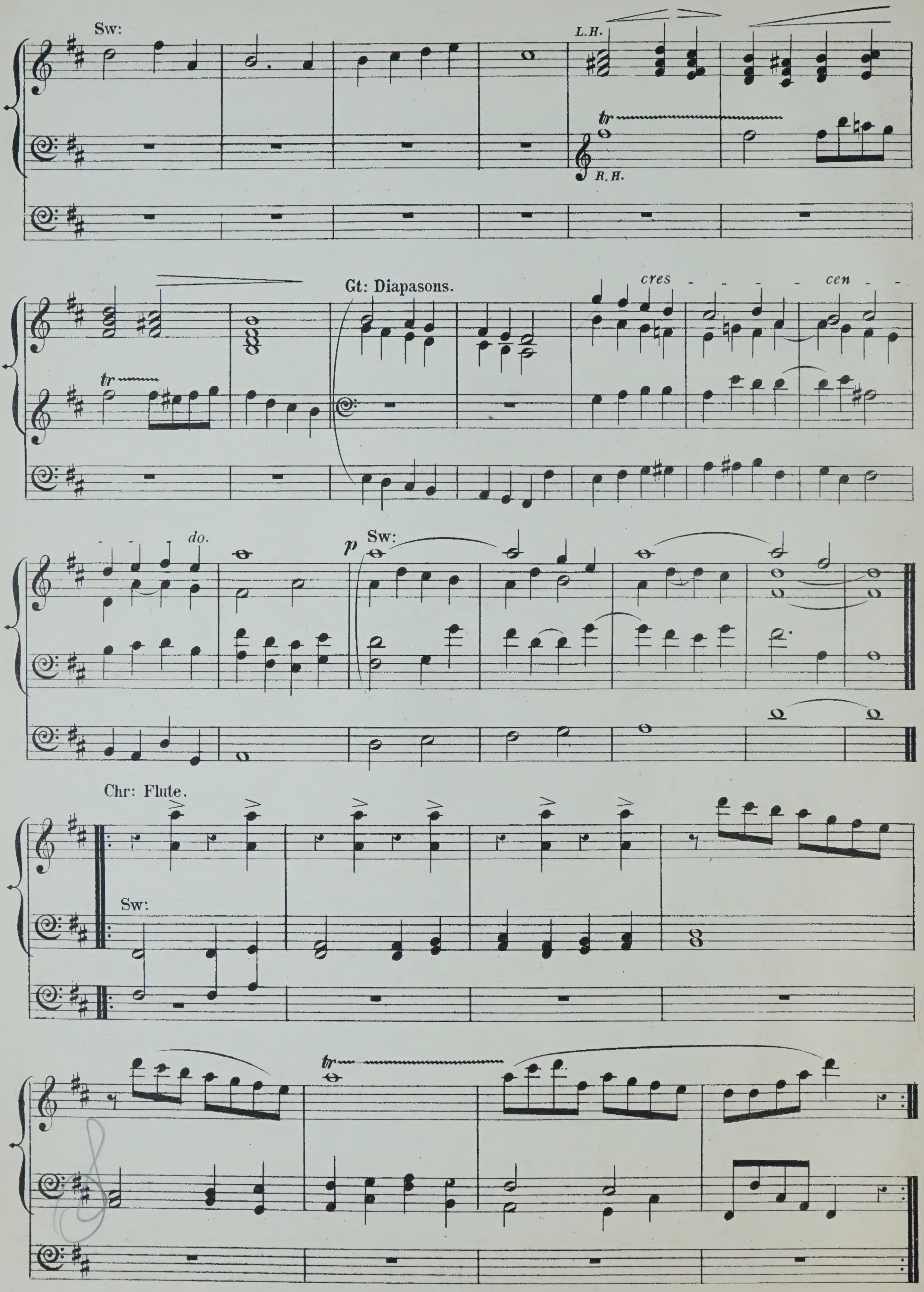
	s.	d.
AFTER WAR	2	6
BLOW, BLOW, THOU WINTER WIND	2	6
CROCUS GATHERING	2	6
O THAT WE TWO WERE MAYING	2	6
THE EXILE	2	6
THE STARS ARE WITH THE VOYAGER	2	6
MY HEART IS SAIR	2	6
EPHEMERAL	3	0
YOUR RINGLETS	2	6
O RINGLET	2	6
SWEETLY GLOWS THE EARLY MORN	3	0

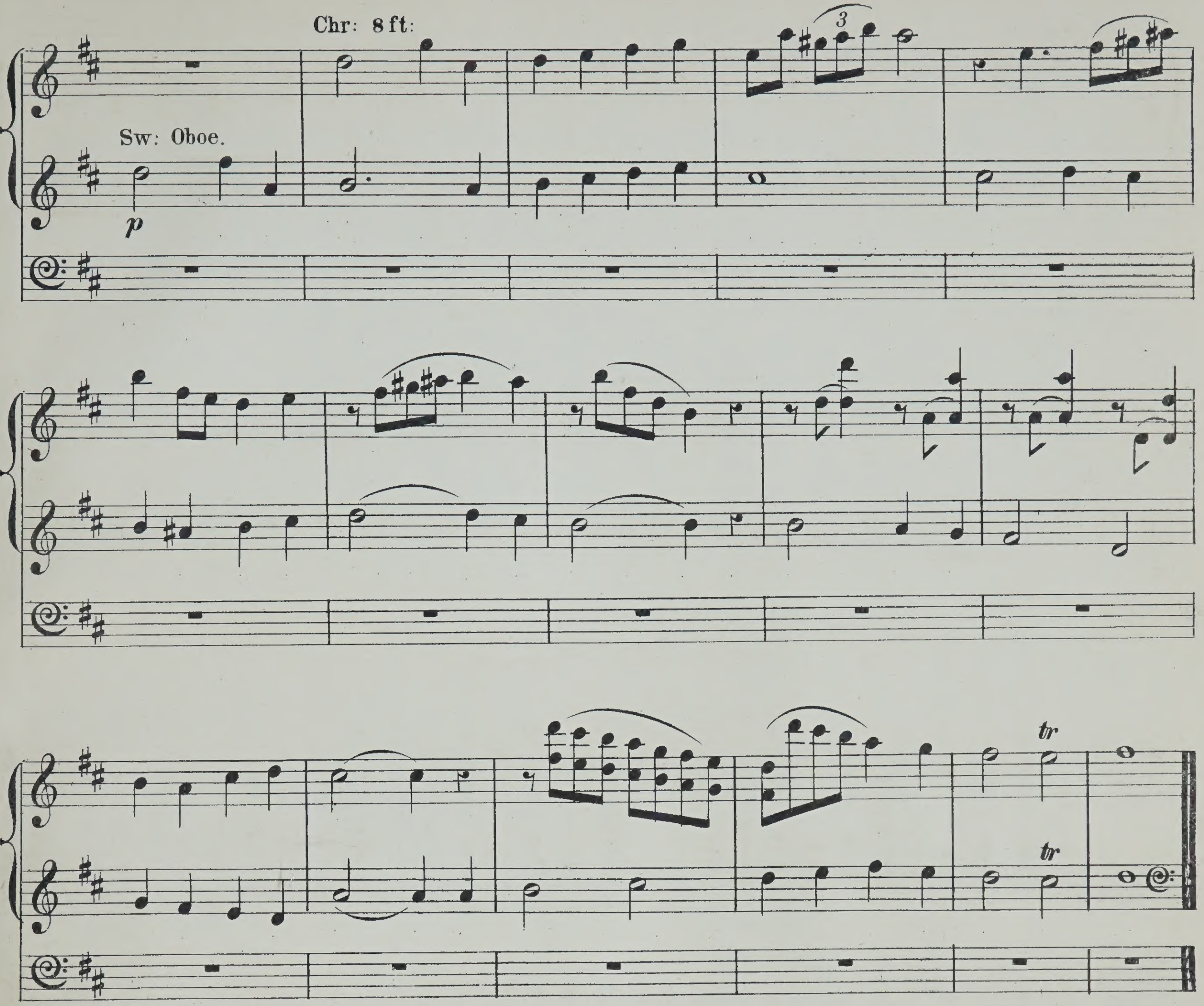
CHRISTMAS PIECE.

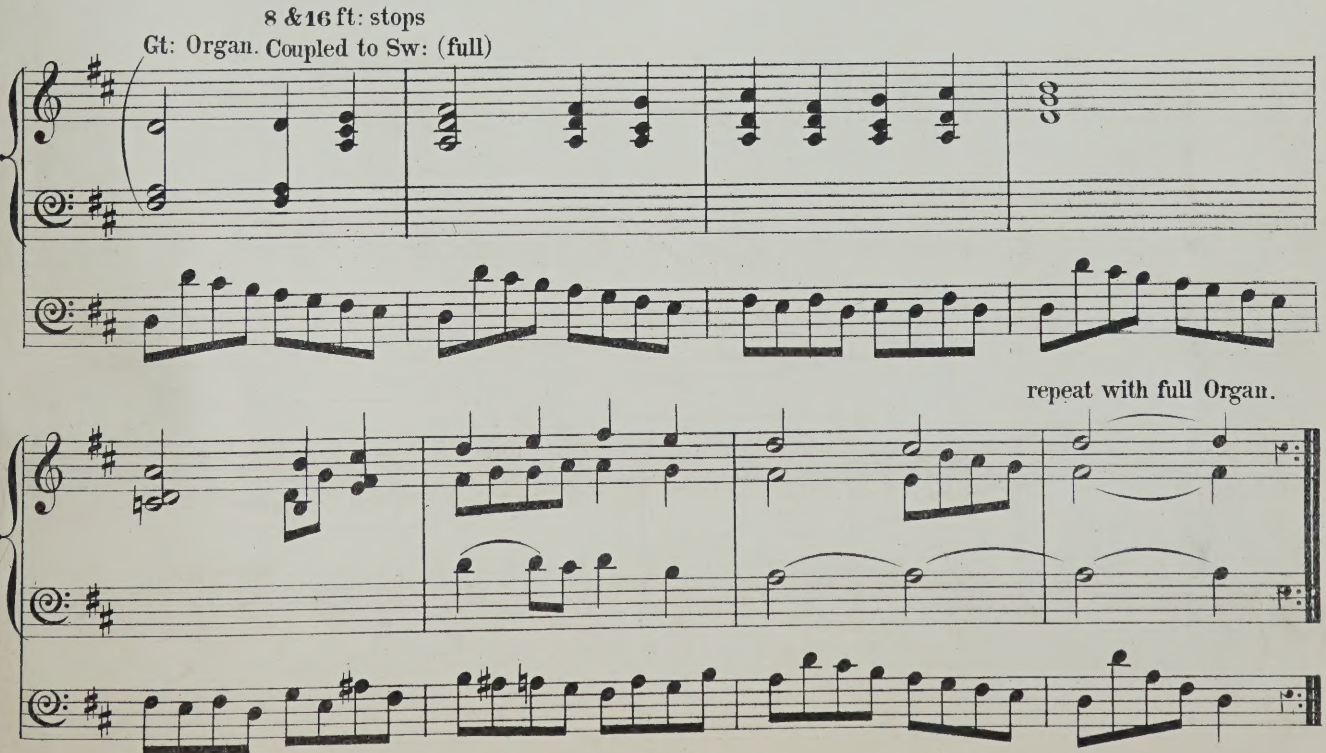
Sw: 2, 8 ft:and Oboe
Gt: Open Diapason.
Chr: Flute 4 ft:
Ped.__16 and 8 ft:

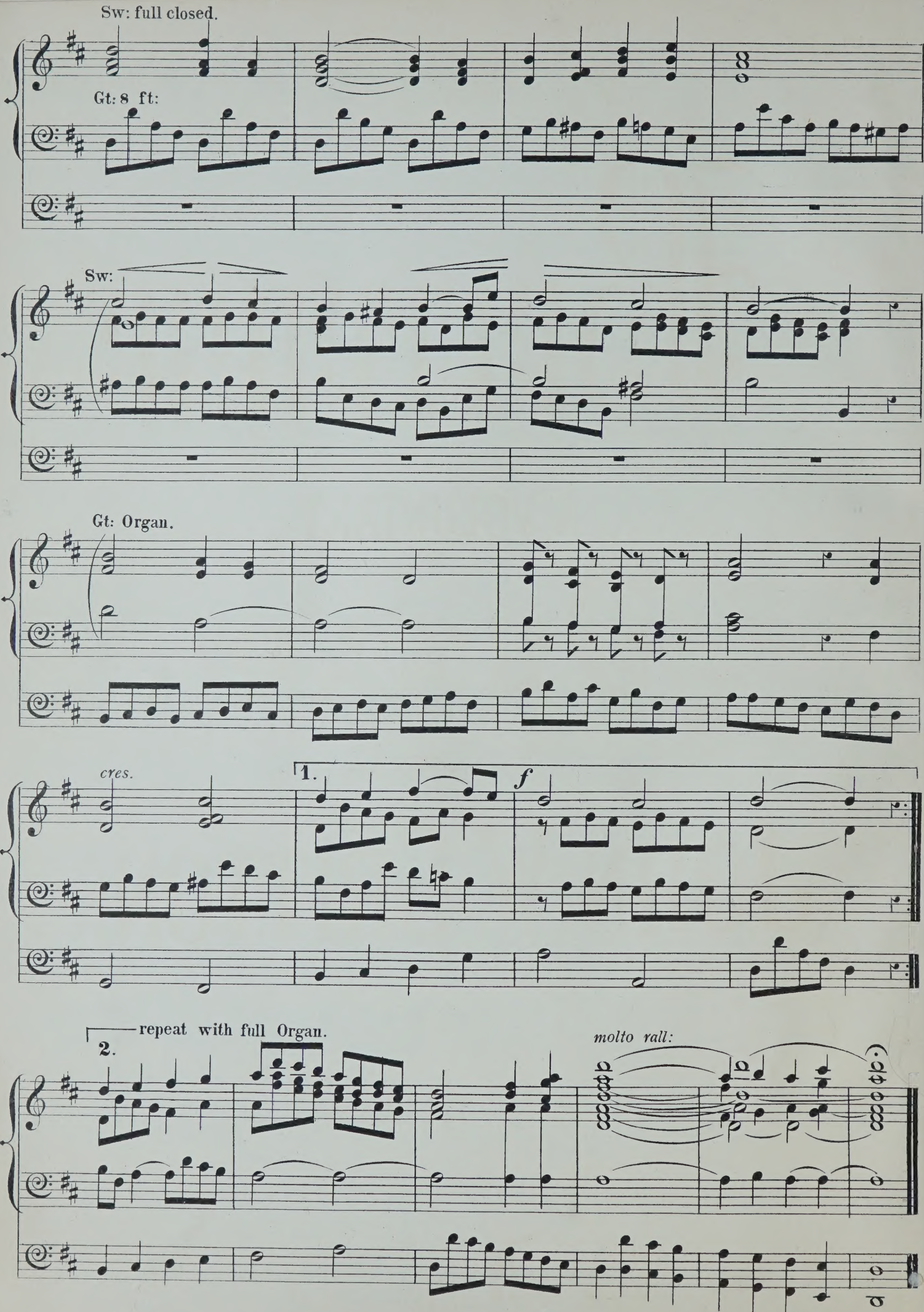
WILLIAM LOCKETT.




Sw:
L.H.
tr
R.H.
tr
Gt: Diapasons.
cres - - - - cen - - - - do.
p
Sw:
Chr: Flute.
Sw:
tr


Chr: 8 ft:
3
Sw: Oboe.
p
tr
tr


8 &16 ft: stops
Gt: Organ. Coupled to Sw: (full)
repeat with full Organ.


Sw: full closed.
Gt: 8 ft:
Sw:
Gt: Organ.
cres.
1.
f
2.
repeat with full Organ.
molto rall:

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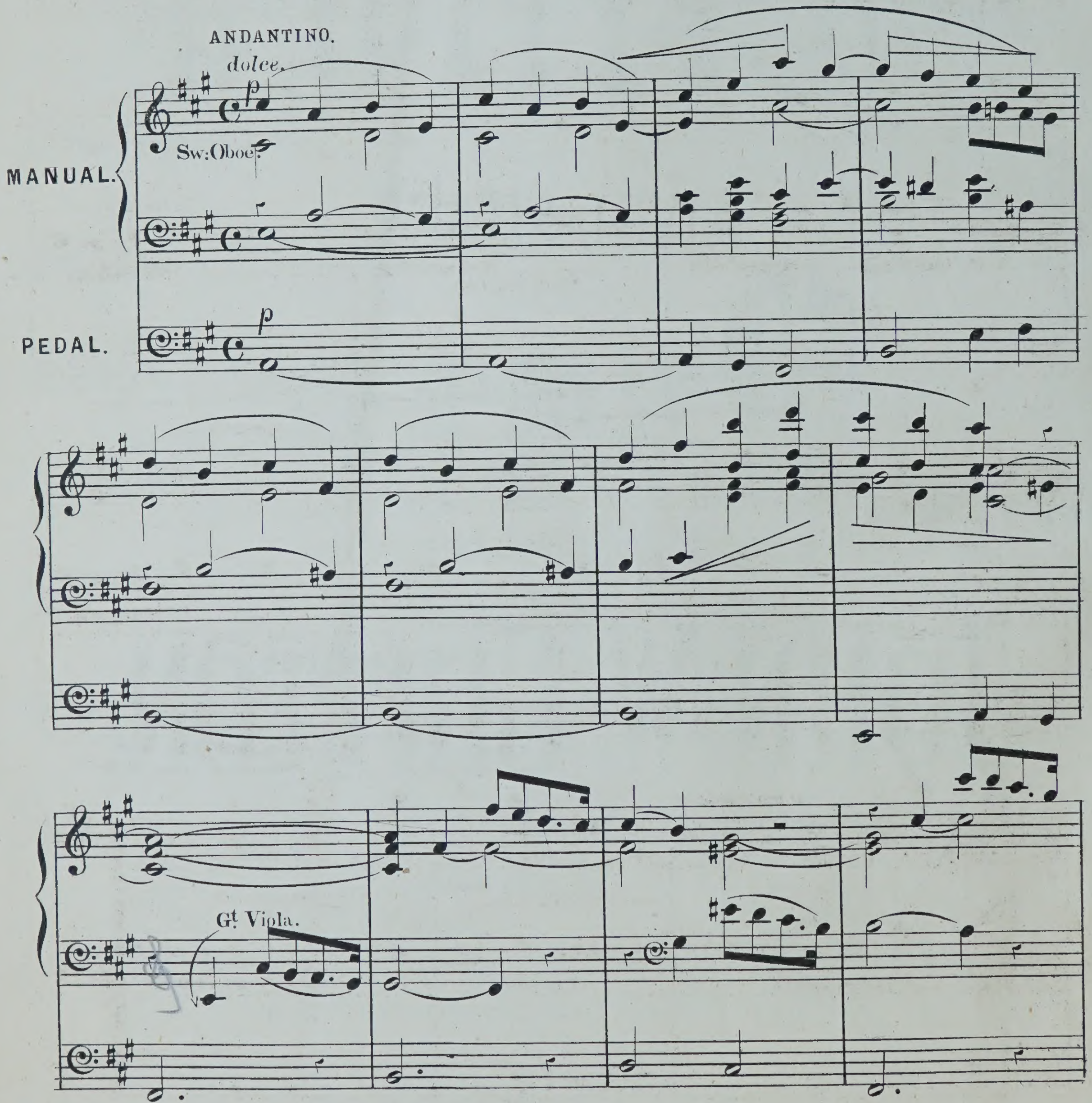
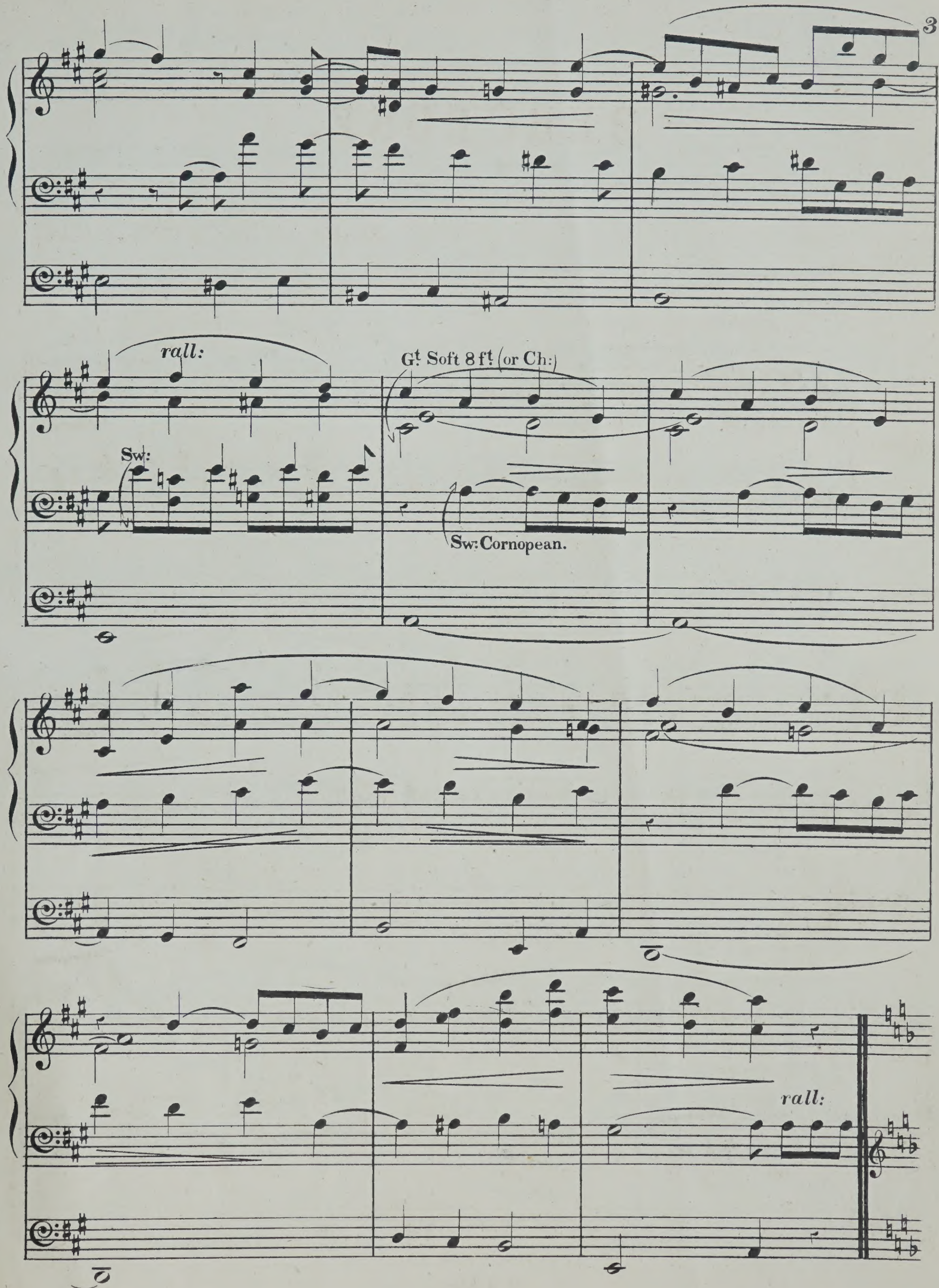
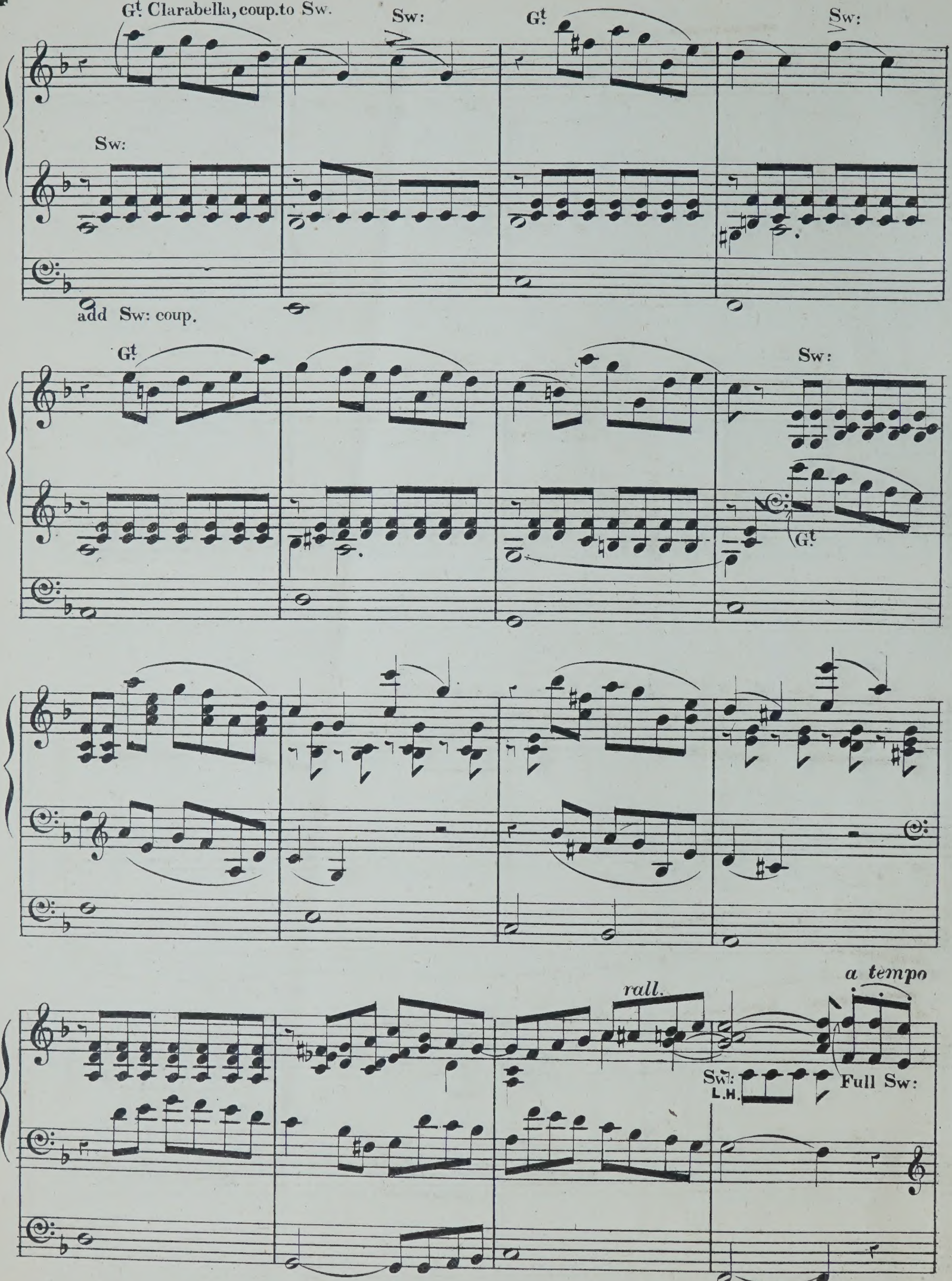
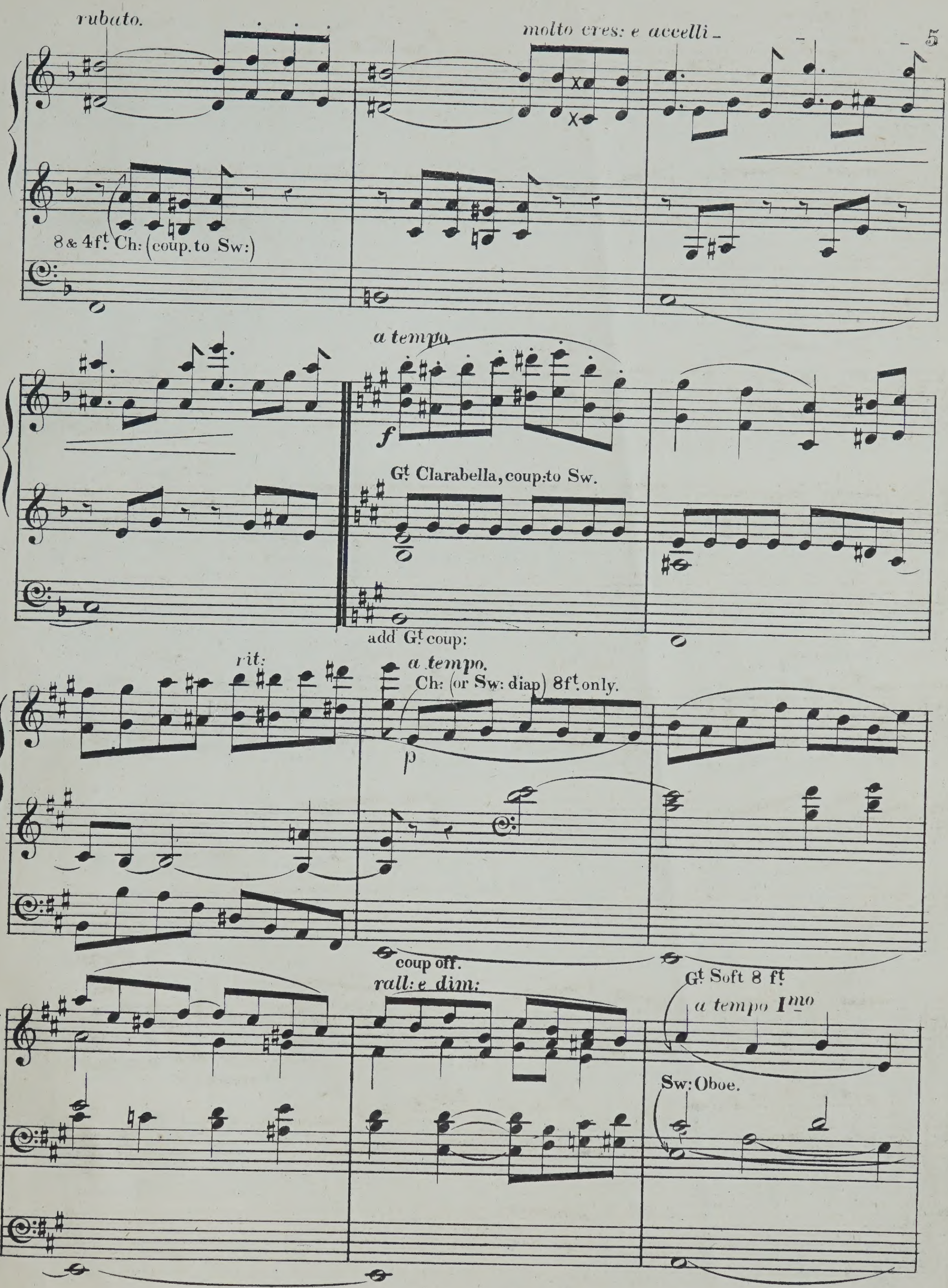
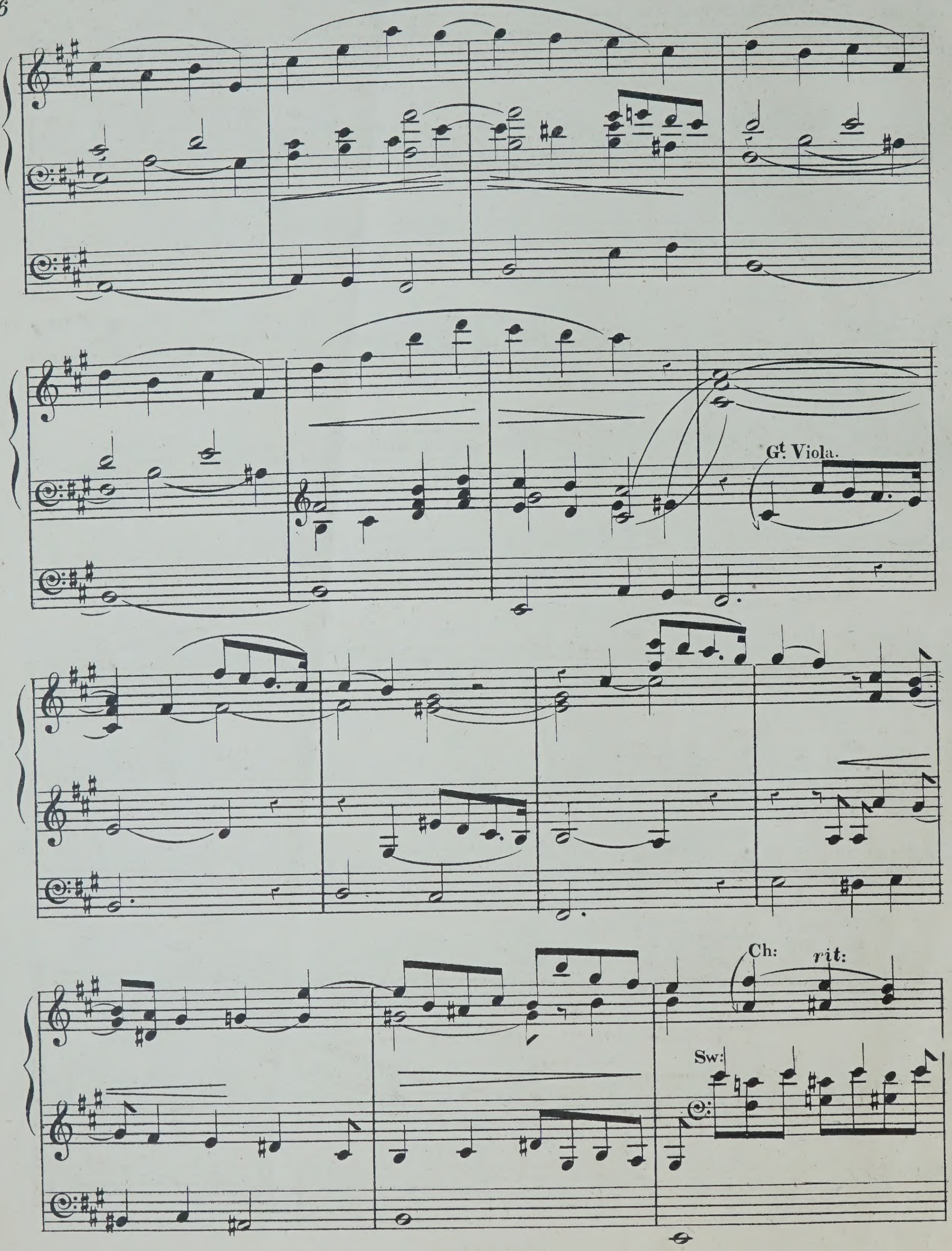
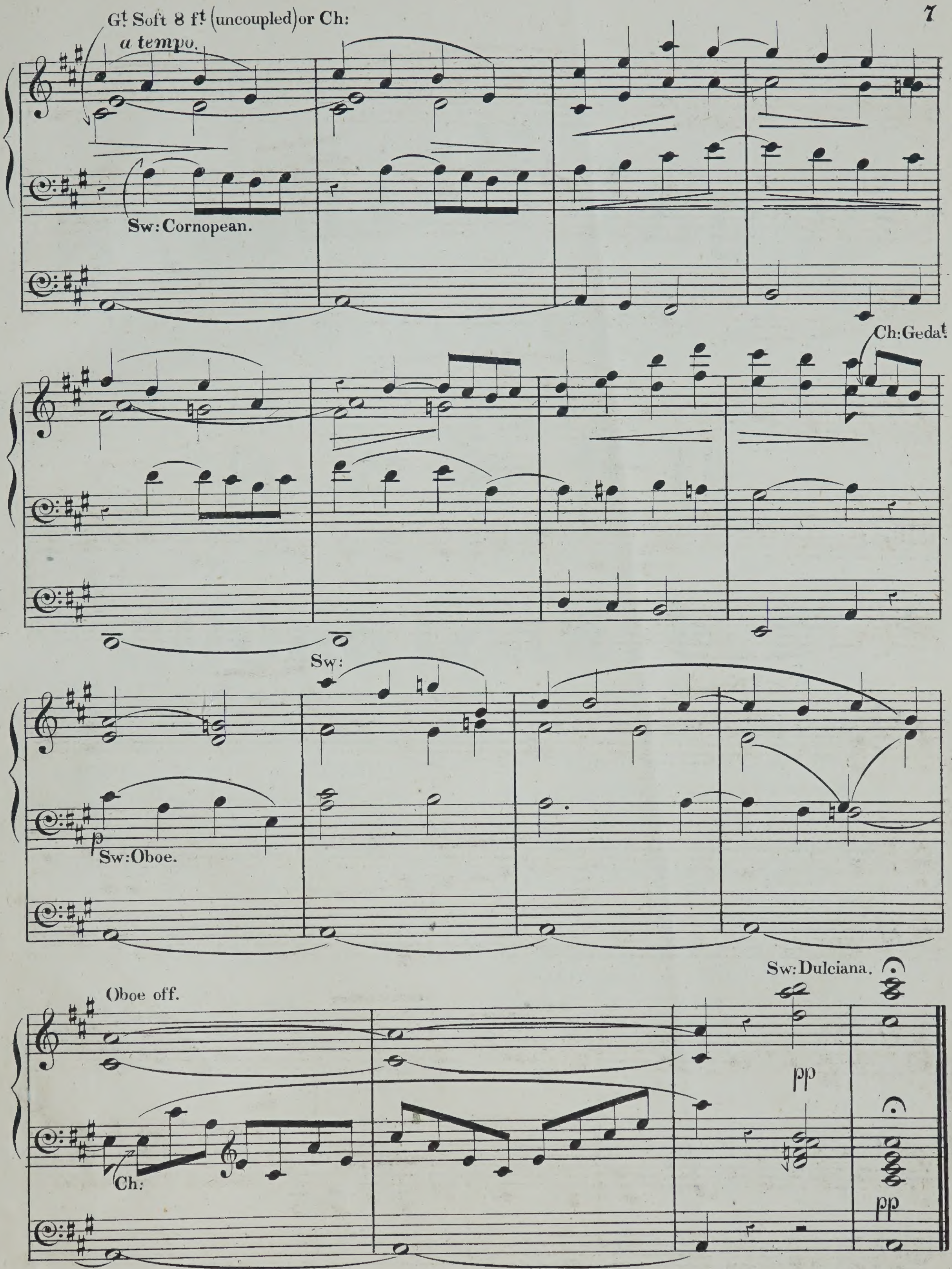



rall:
Sw:
Gt. Soft 8 ft. (or Ch:)
Sw: Cornopean.
rall:


Gt Clarabella, coup.to Sw.
Sw:
Gt
Sw:
Sw:
add Sw: coup.
Gt
Sw:
Gt
rall.
a tempo
Sw: L.H.
Full Sw:


rubato.
molto cres: e accelli
8 & 4ft. Ch: (coup. to Sw:)
a tempo
f
Gt. Clarabella, coup: to Sw.
add Gt. coup:
rit:
a tempo.
Ch: (or Sw: diap) 8ft. only.
p
coup off.
rall: e dim:
Gt. Soft 8 ft.
a tempo Imo
Sw: Oboe.


Gt. Viola.
Ch:
rit:
Sw:



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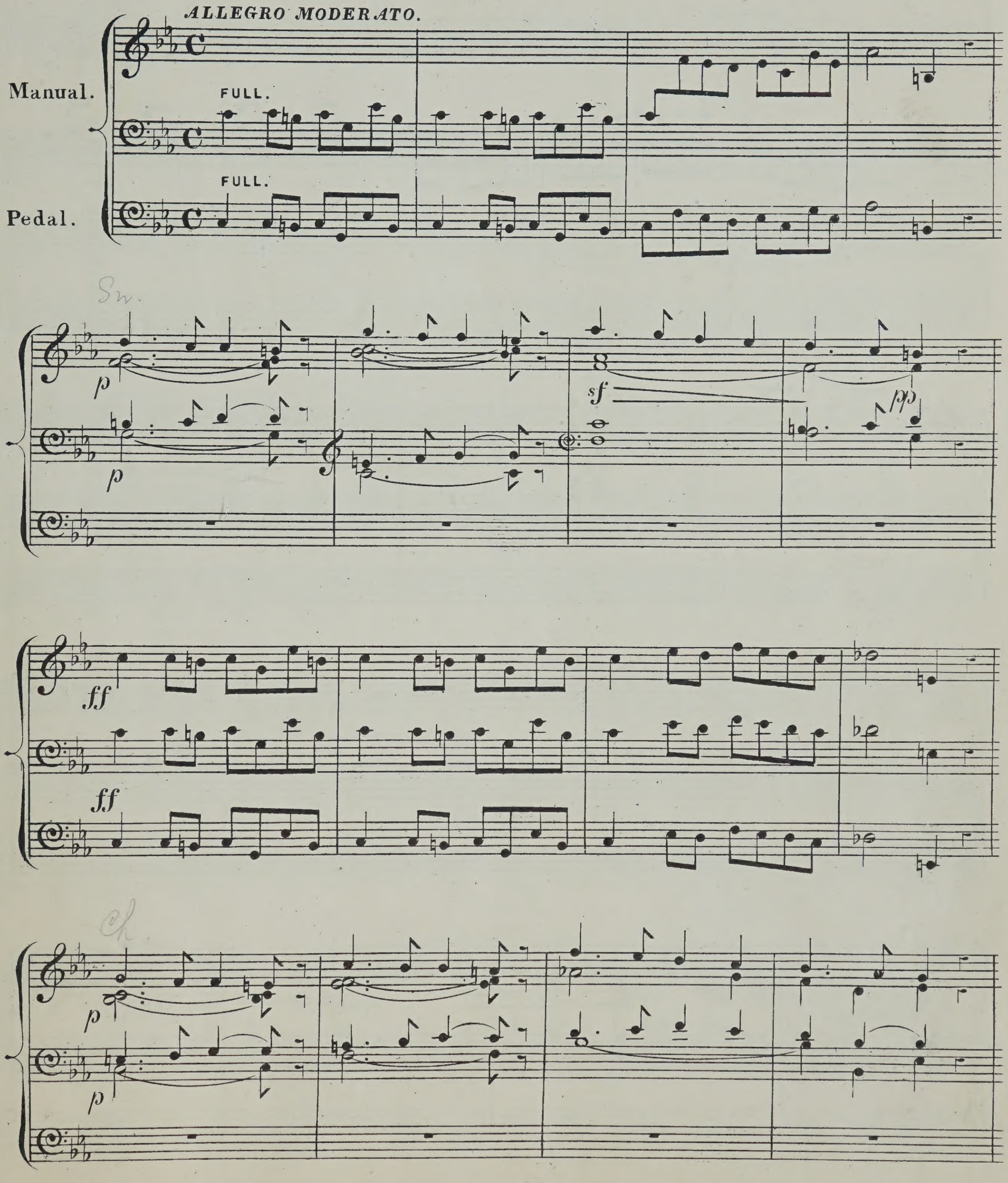
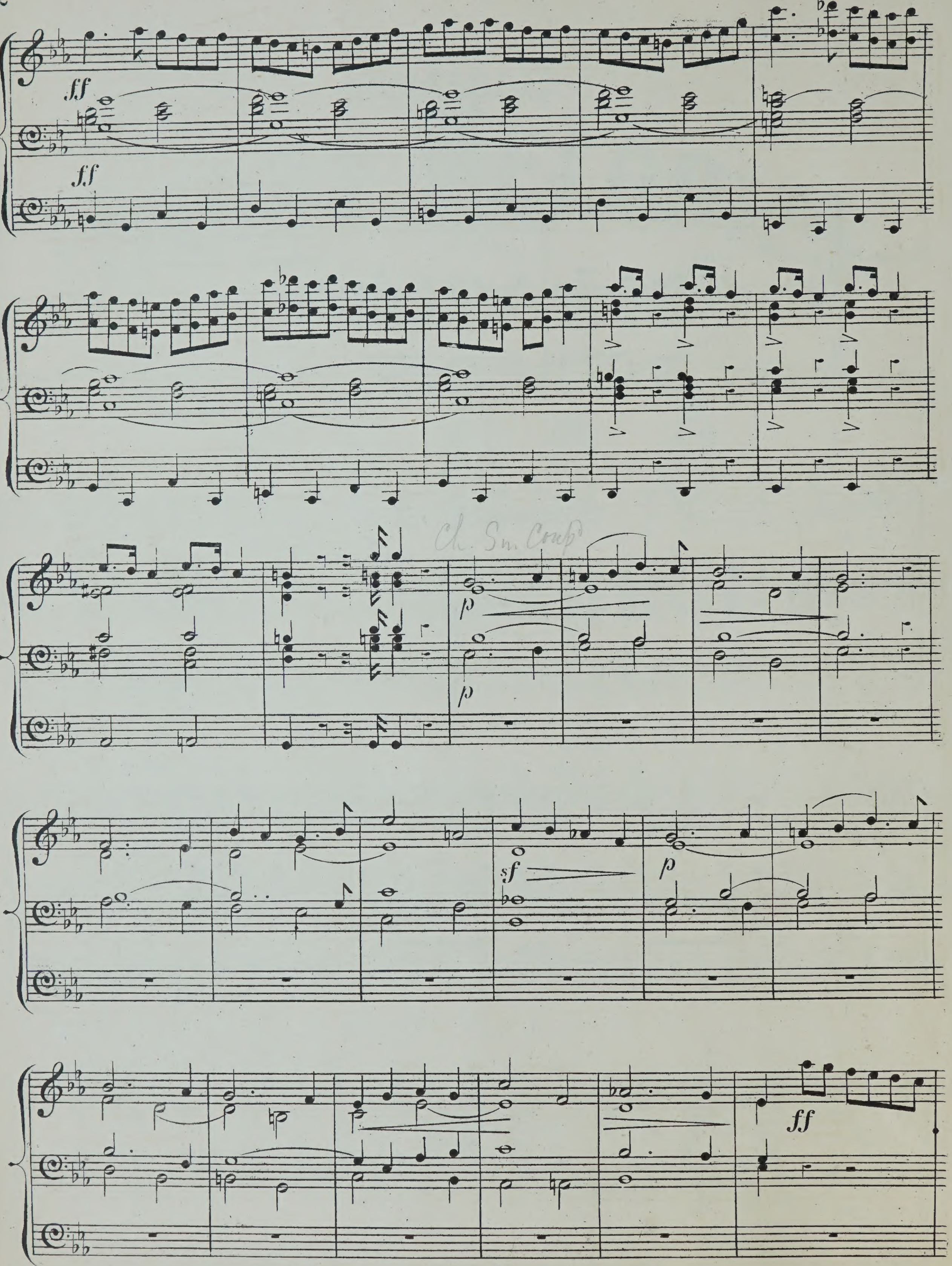
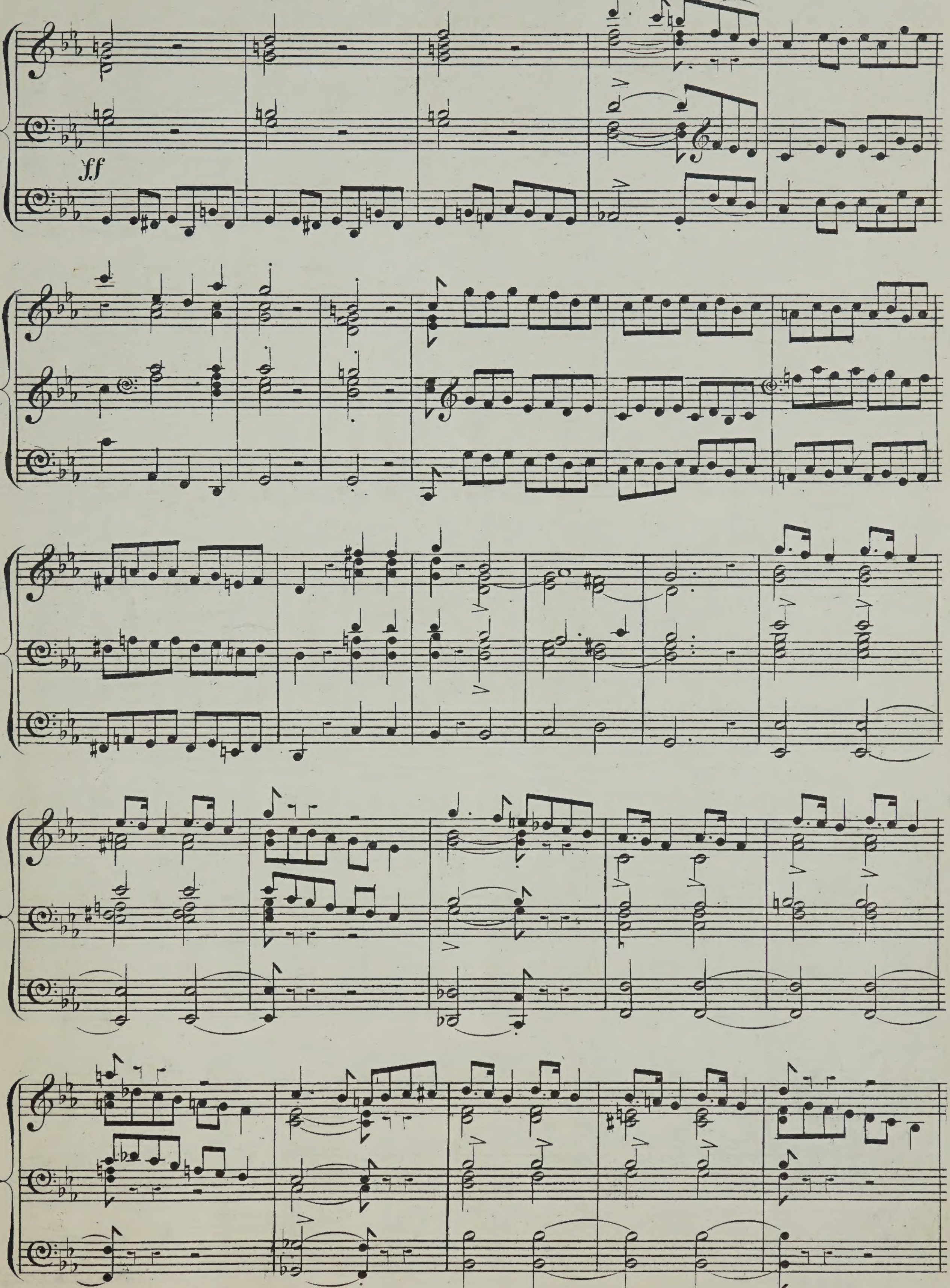
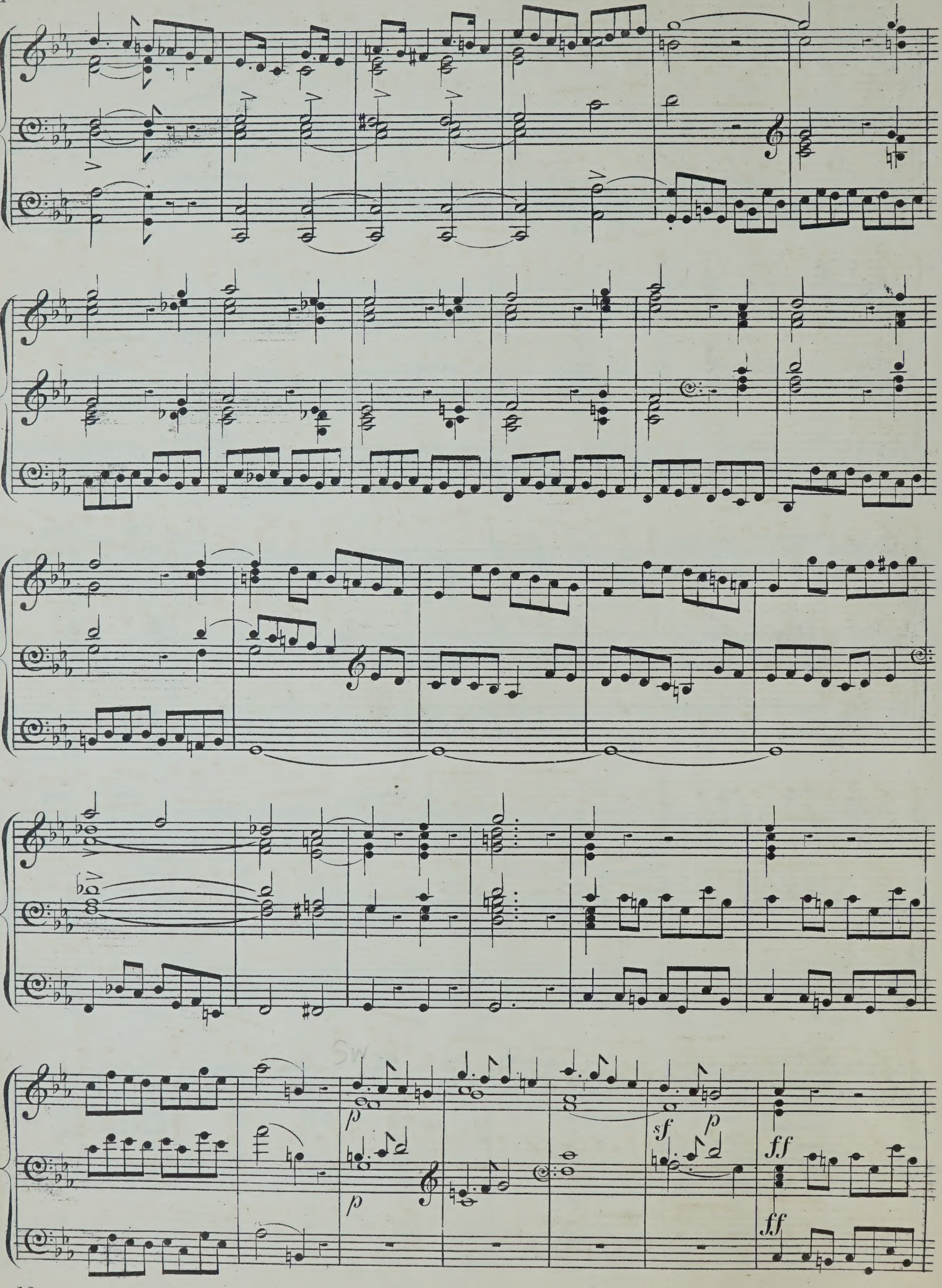
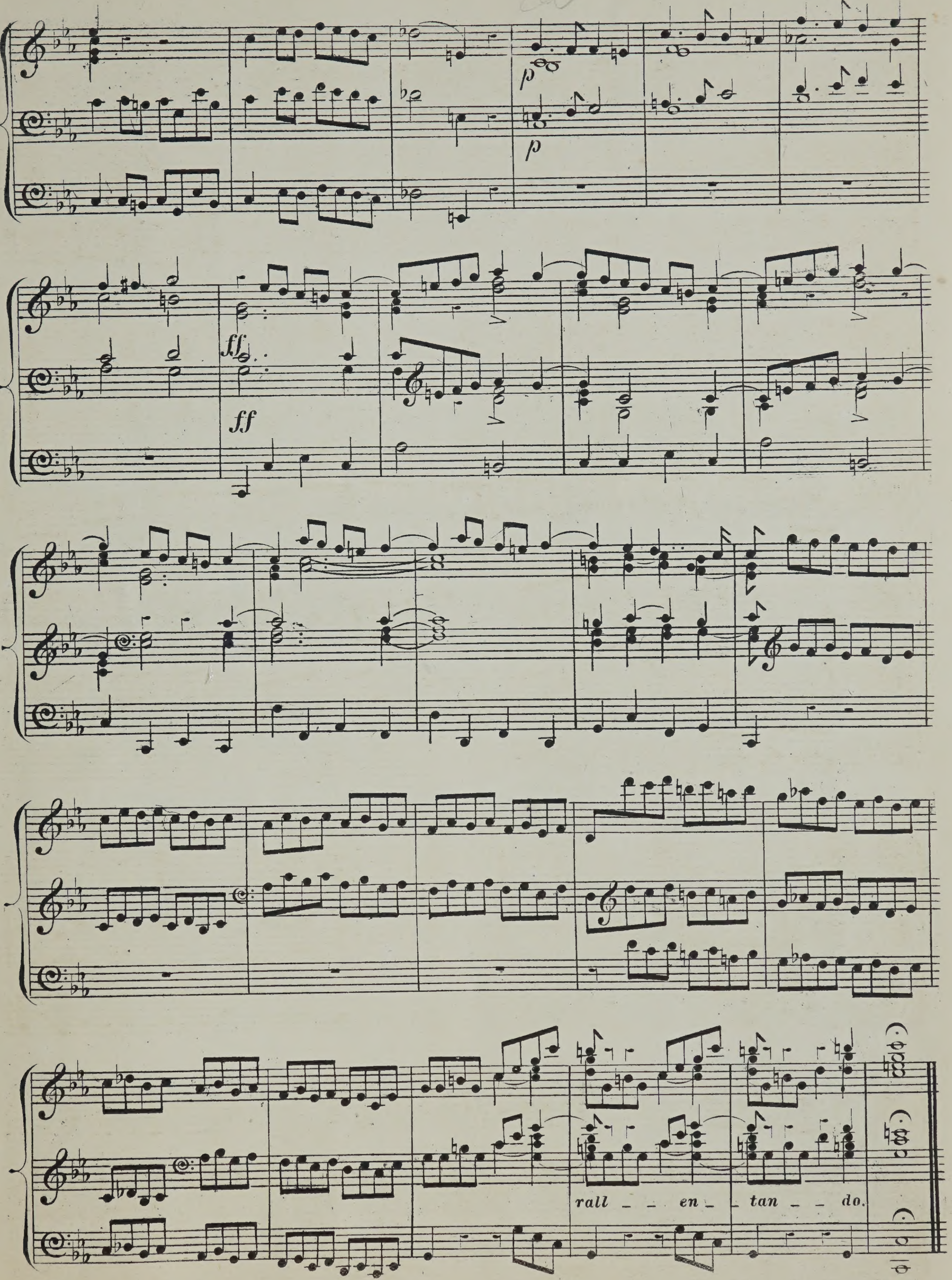
R. HAINWORTH.




ff
ff
Ch. Sn. Coup
p
p
sf
p
ff


ff

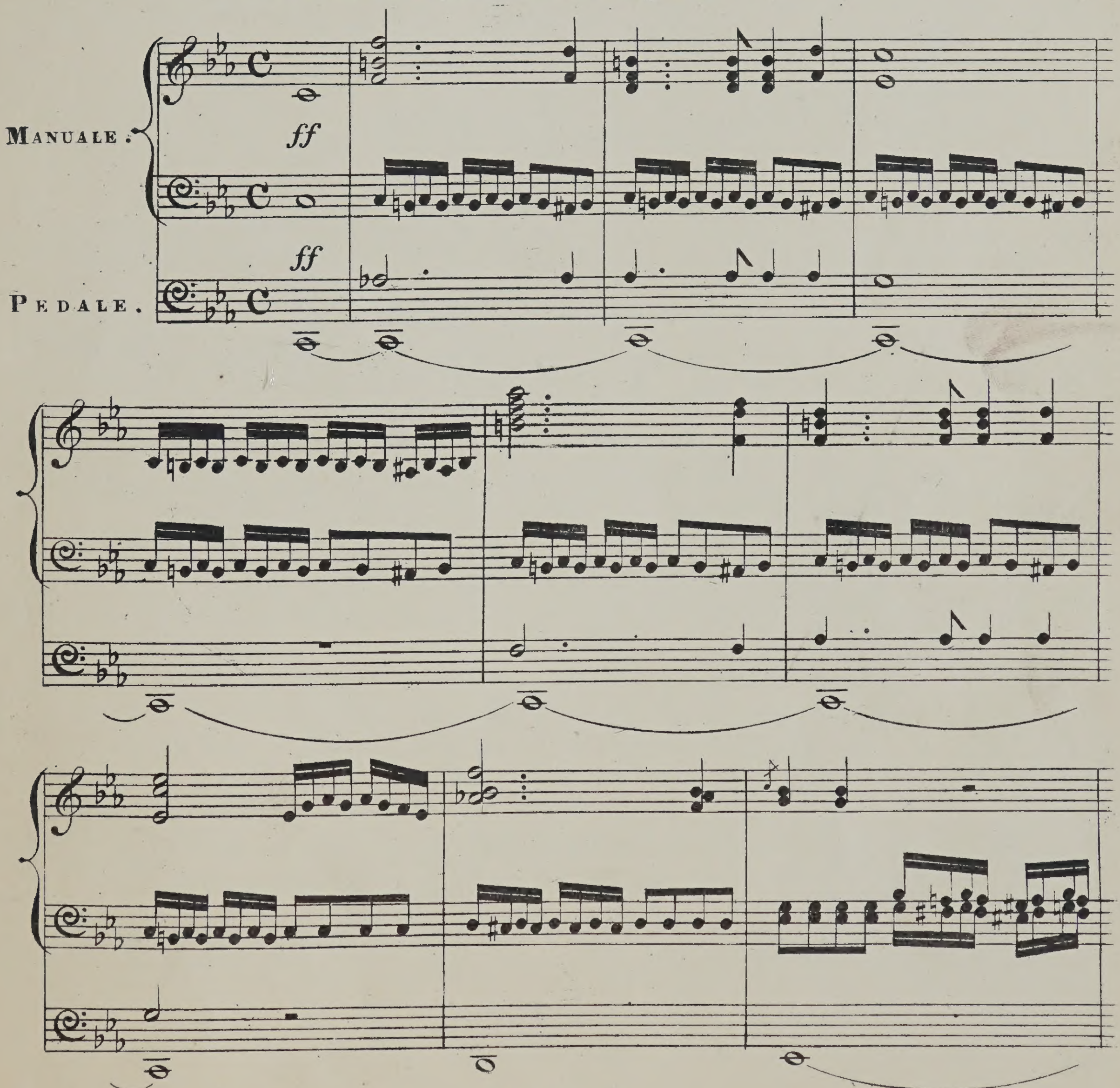

Sw
p
p
sf
p
ff
ff

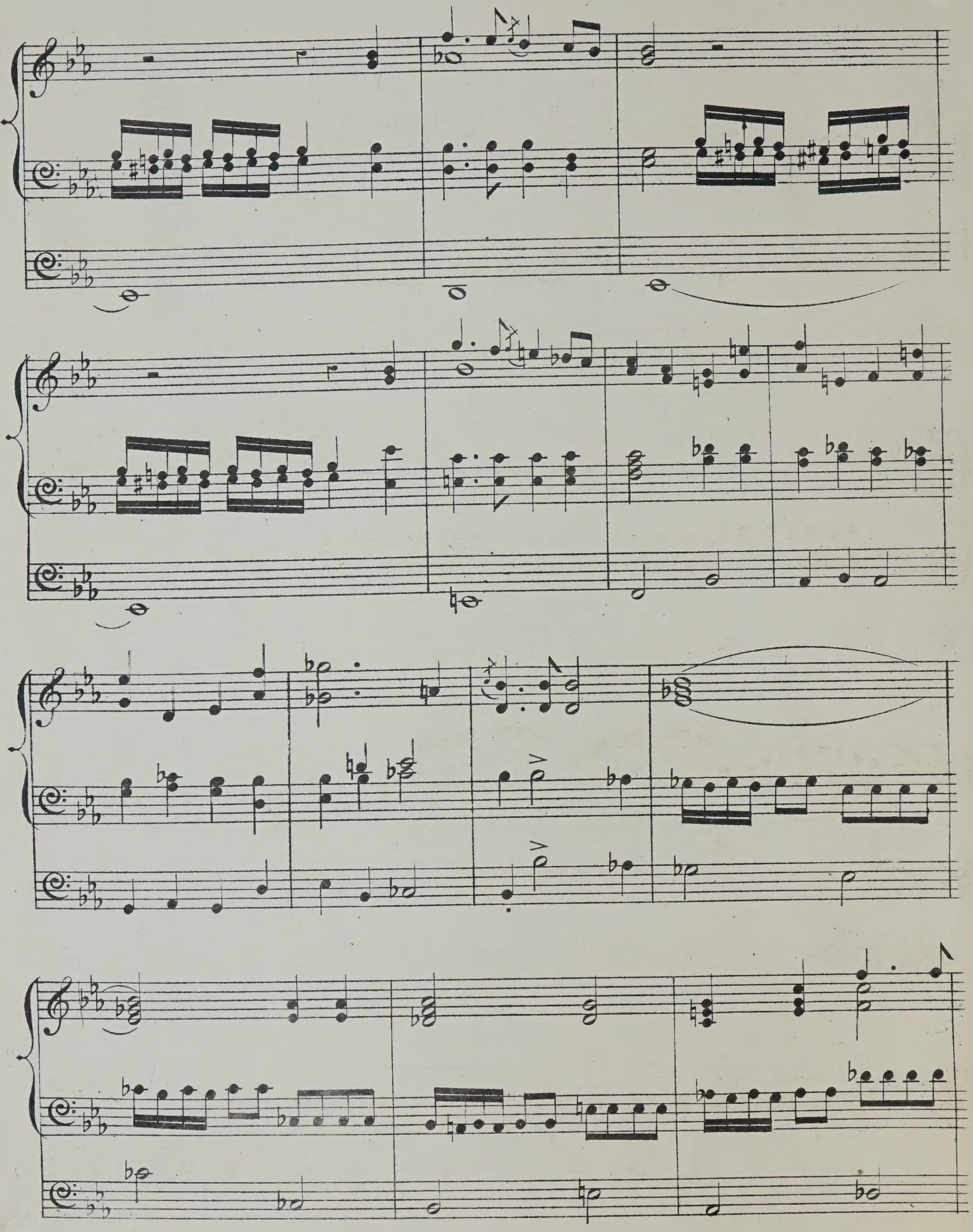

p
p
ff
ff
rall _ _ en _ _ tan _ _ do.

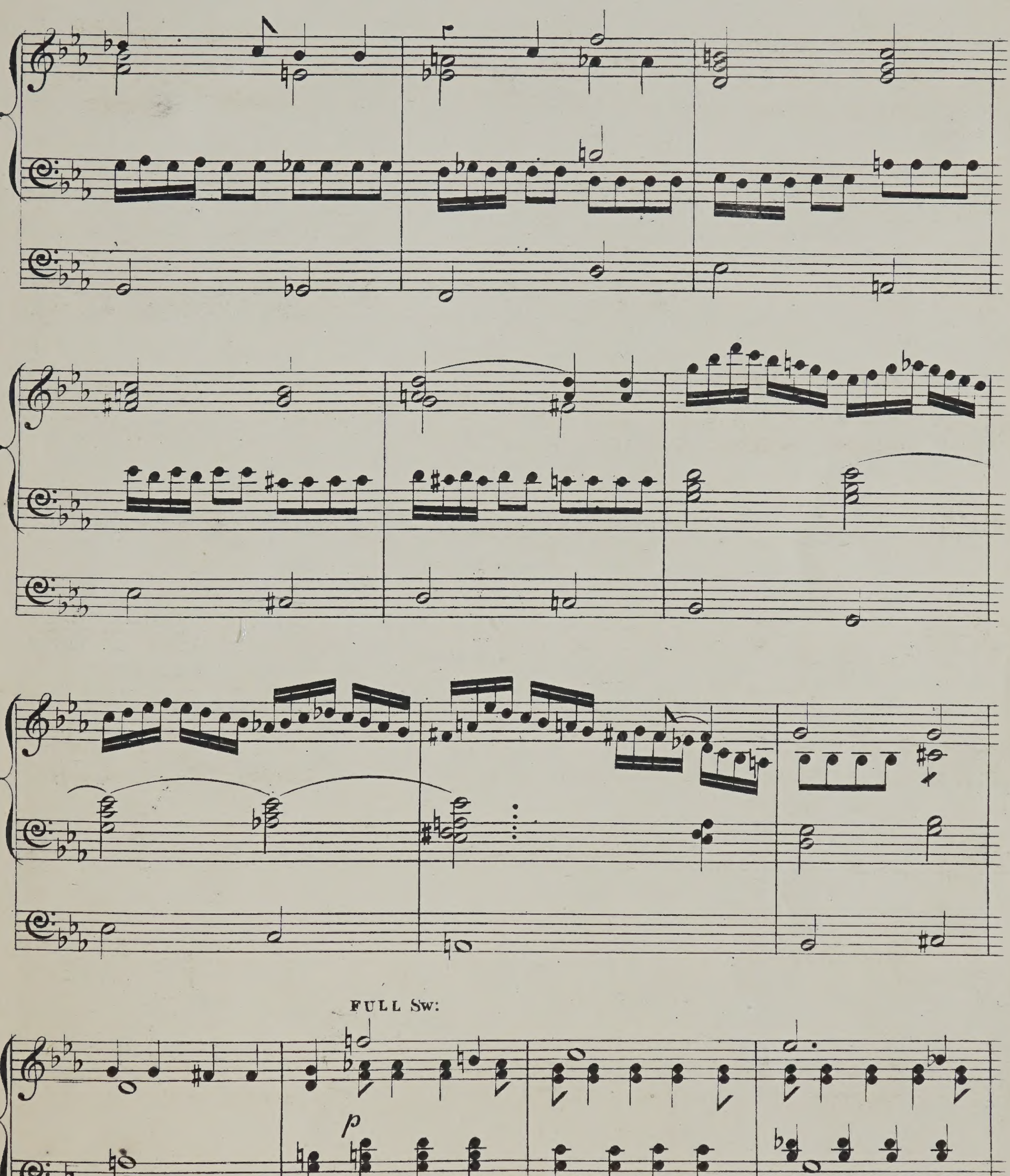
STORM CHORUS.

SEASONS. **HAYDN.**

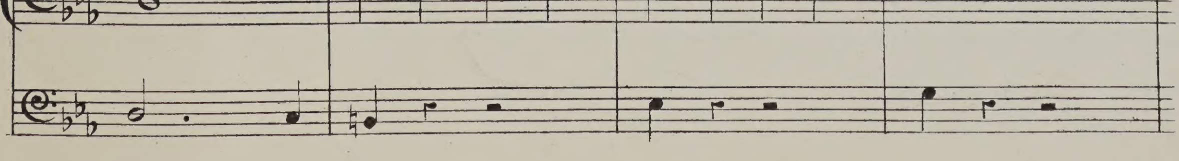
6t Full with Sw: coupled (to remain throughout.)

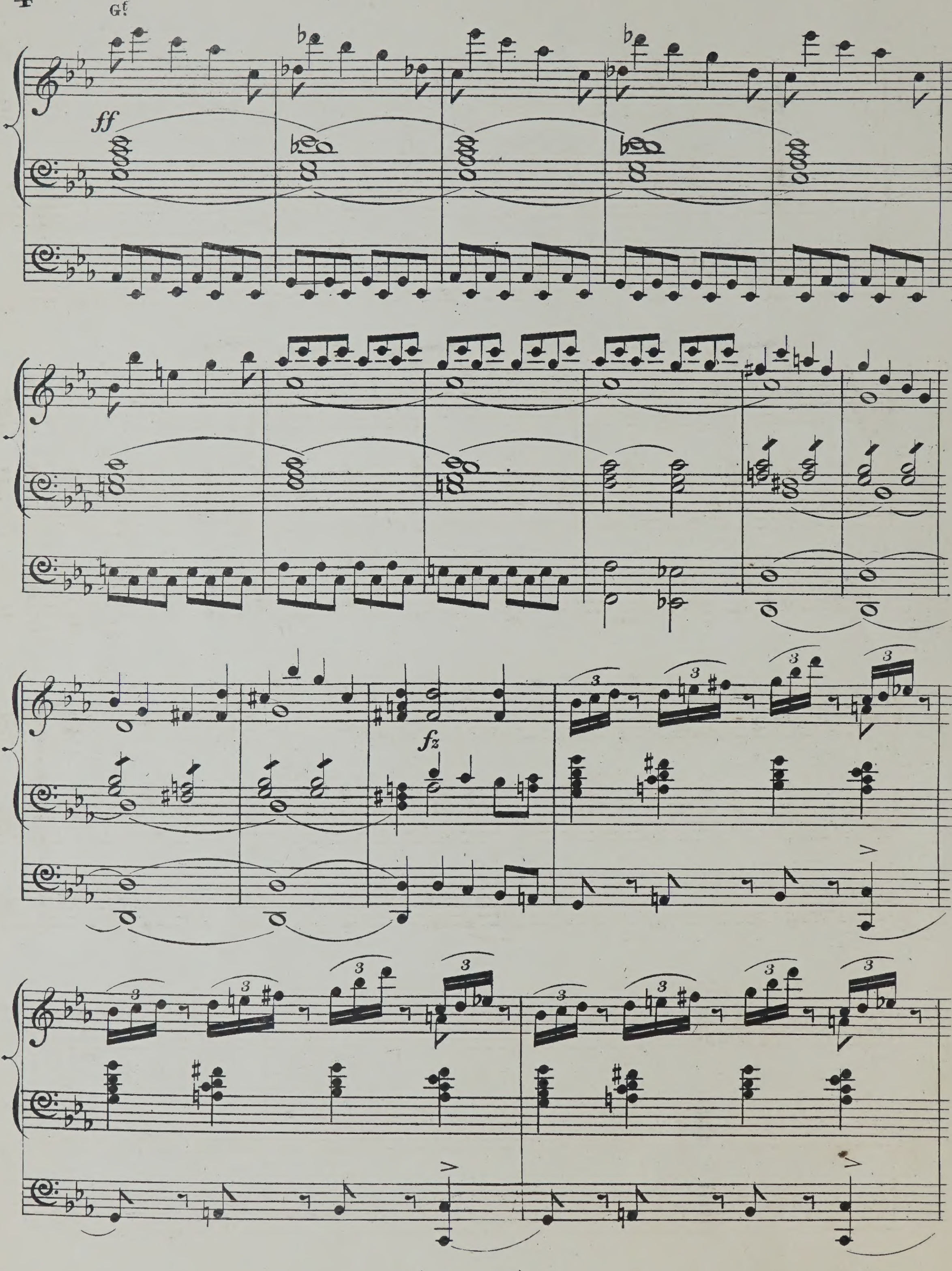


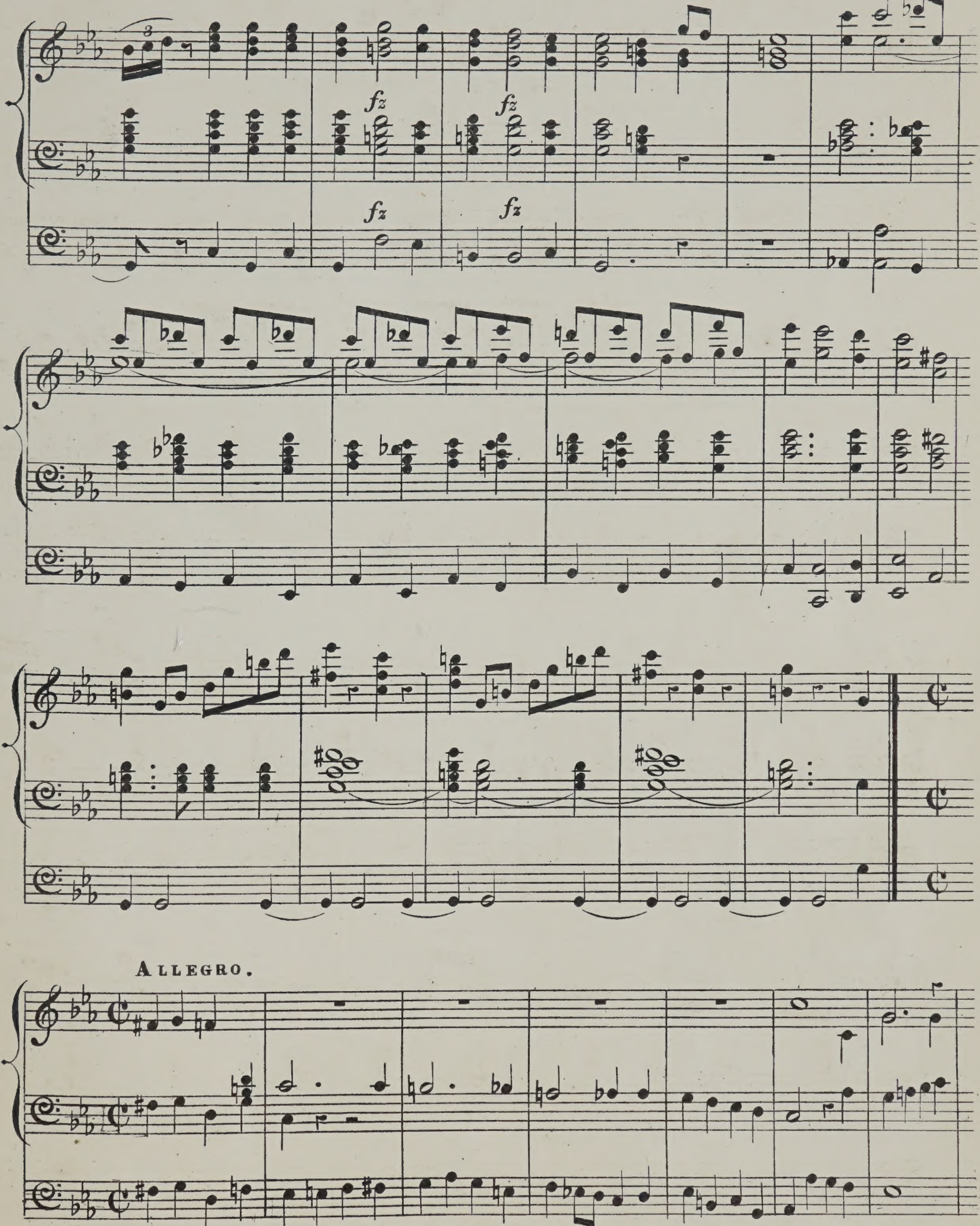


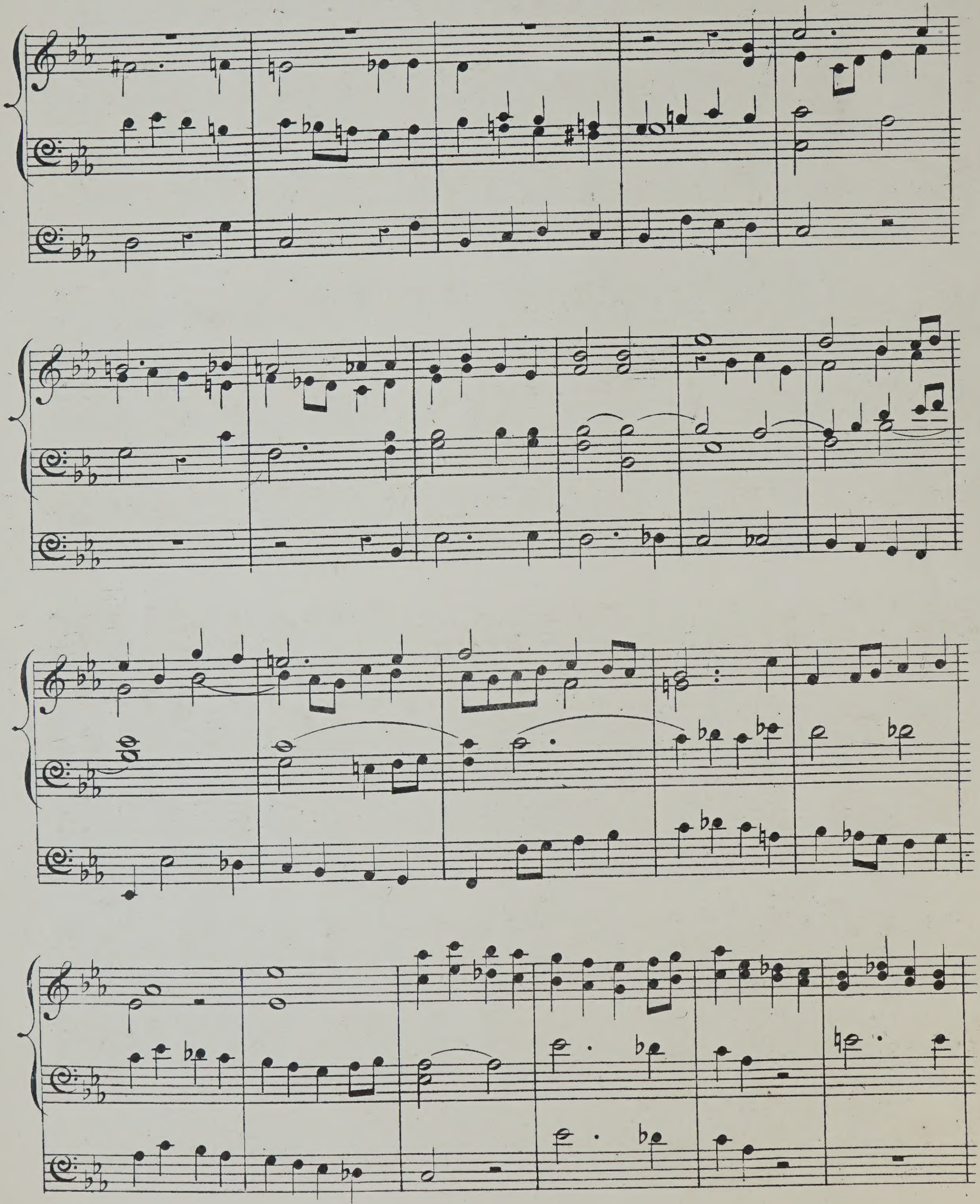


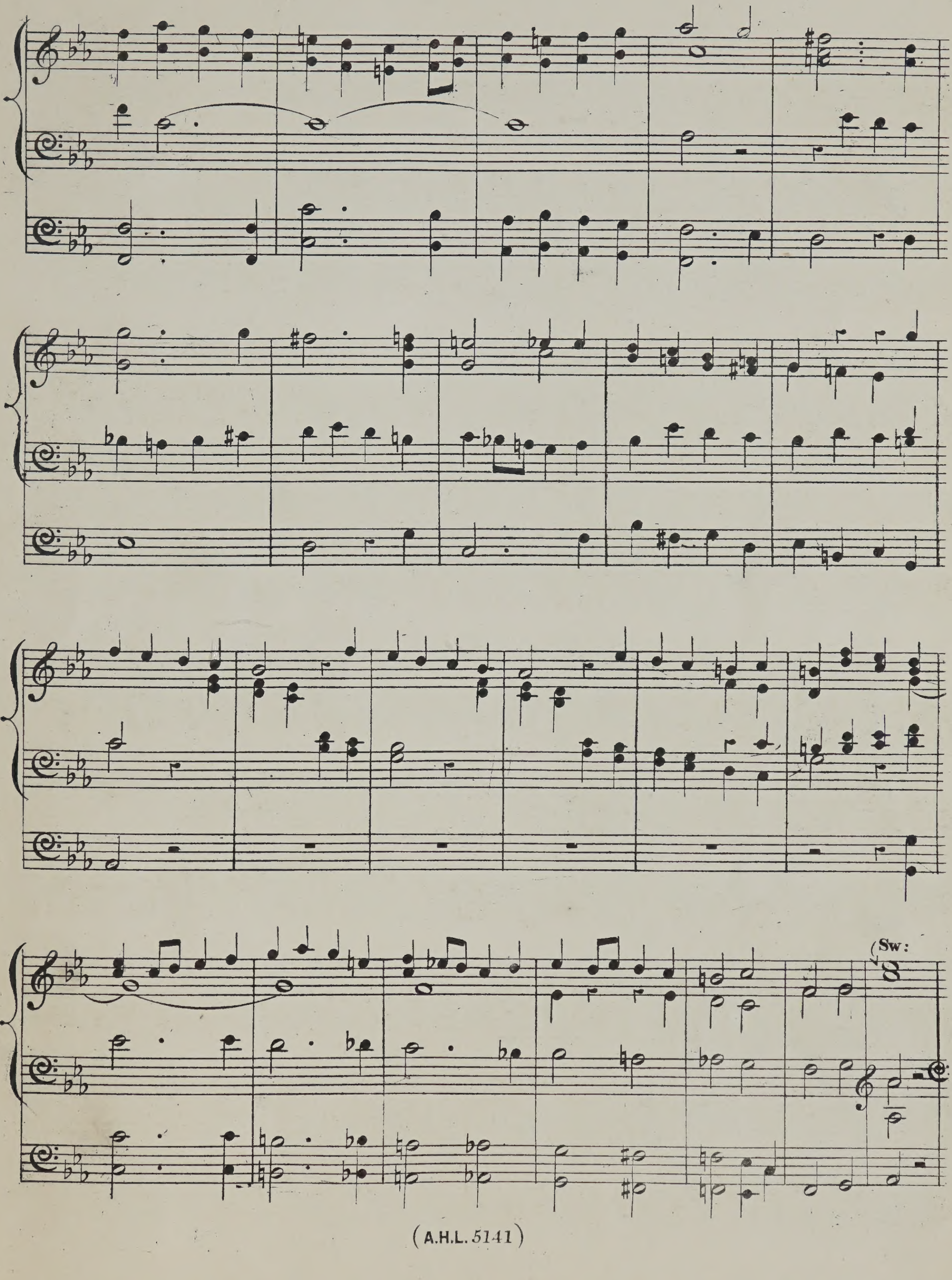
FULL Sw:

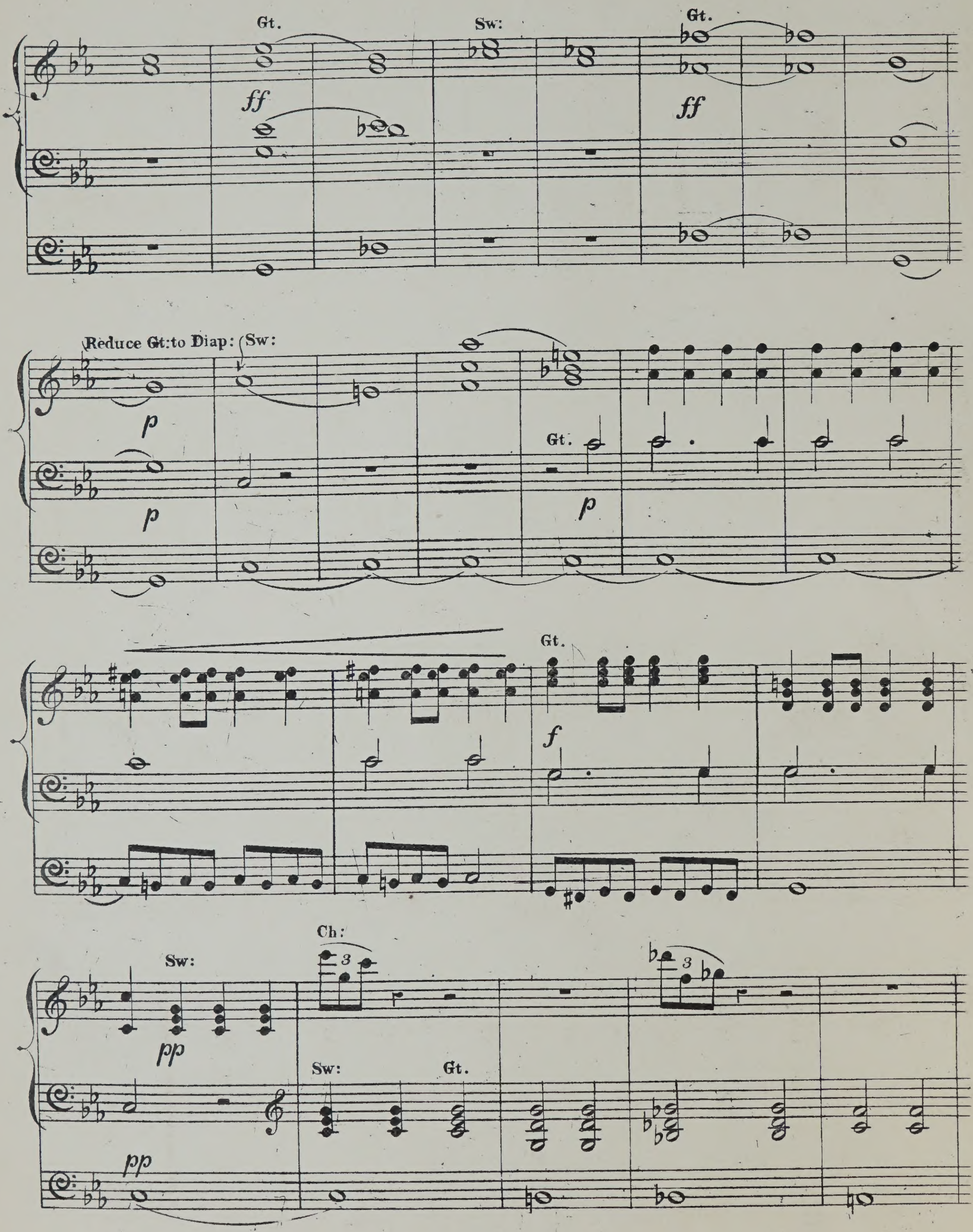


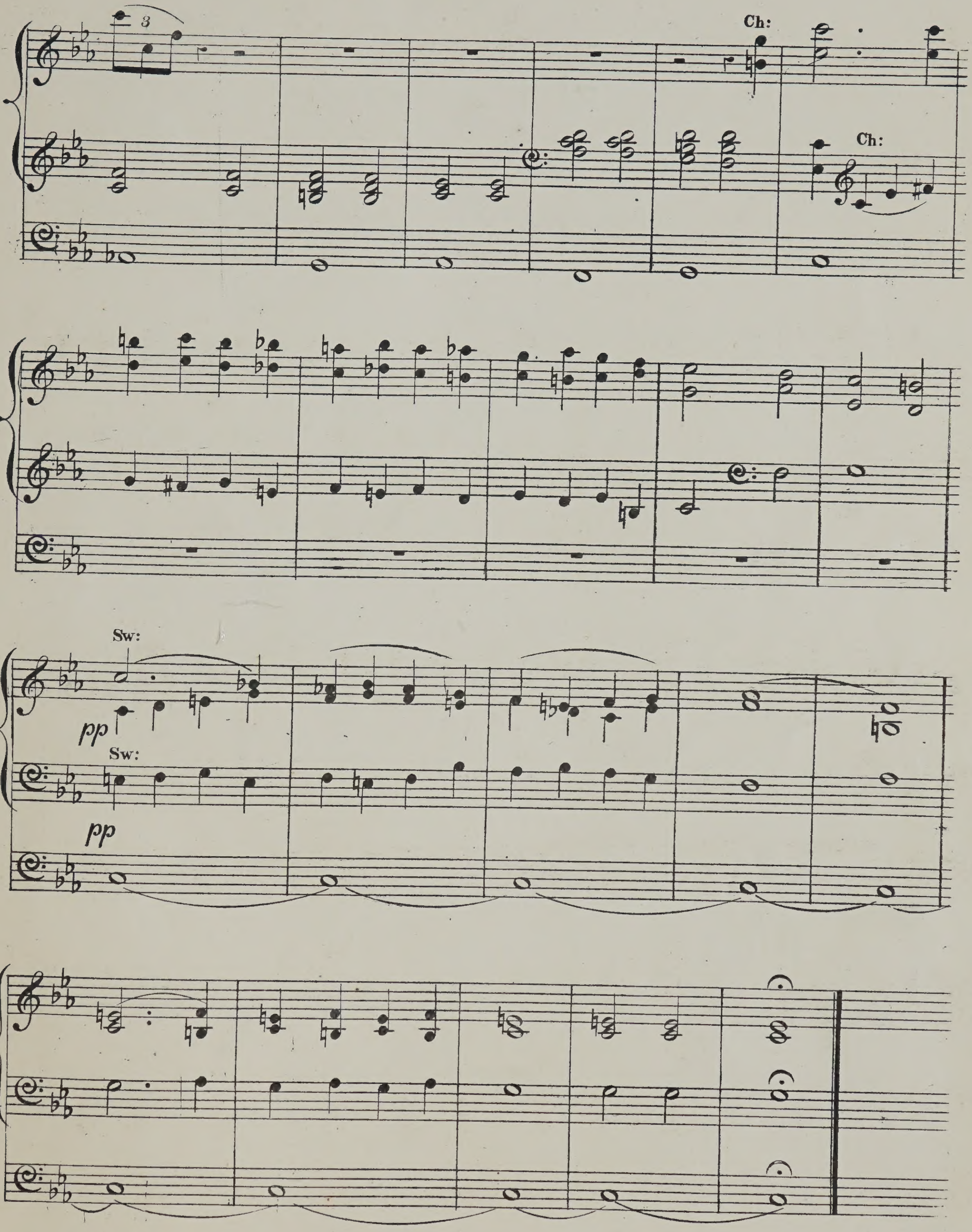

Gt
ff
fz
3


3
fz
fz
fz
fz
ALLEGRO.



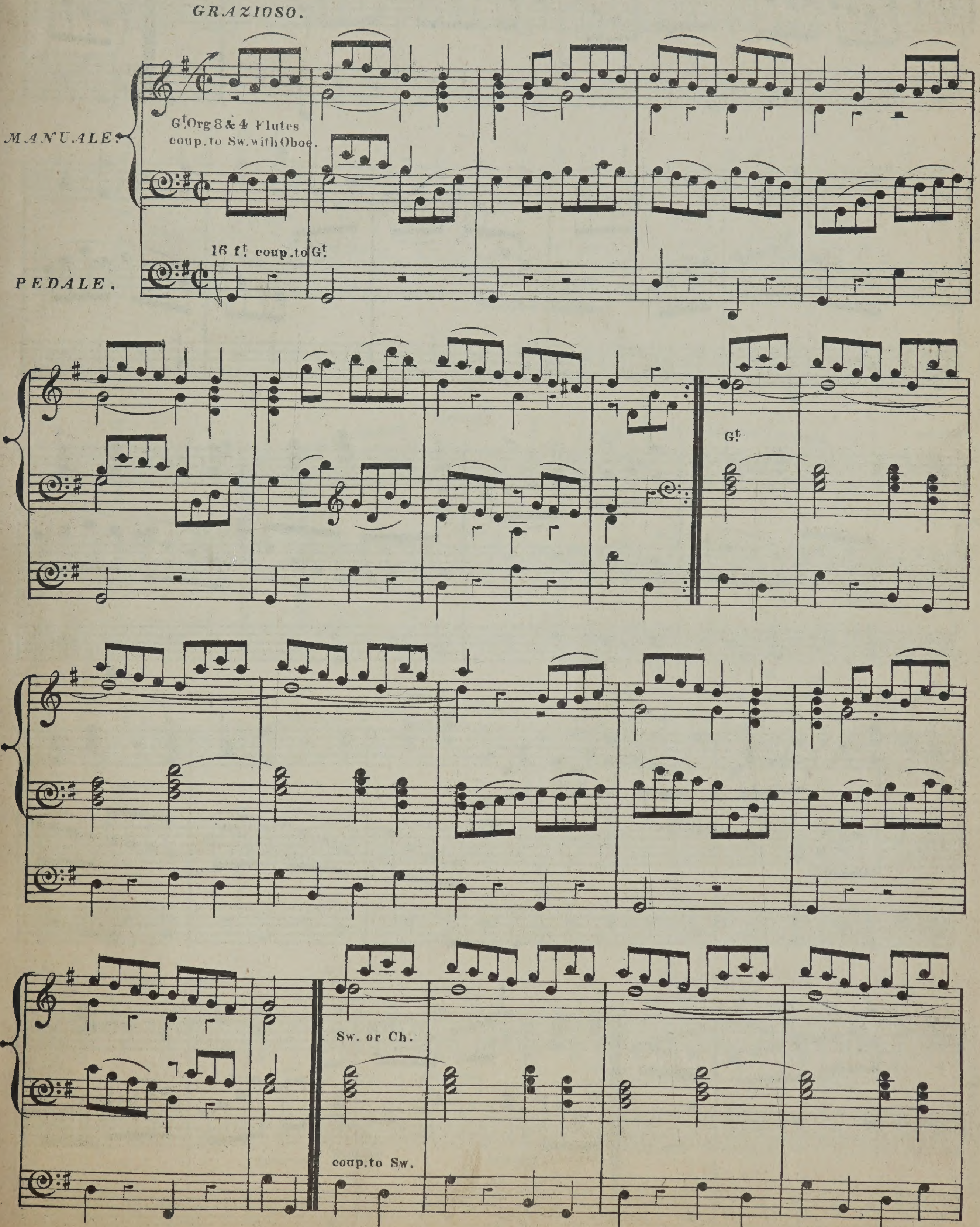

Sw:

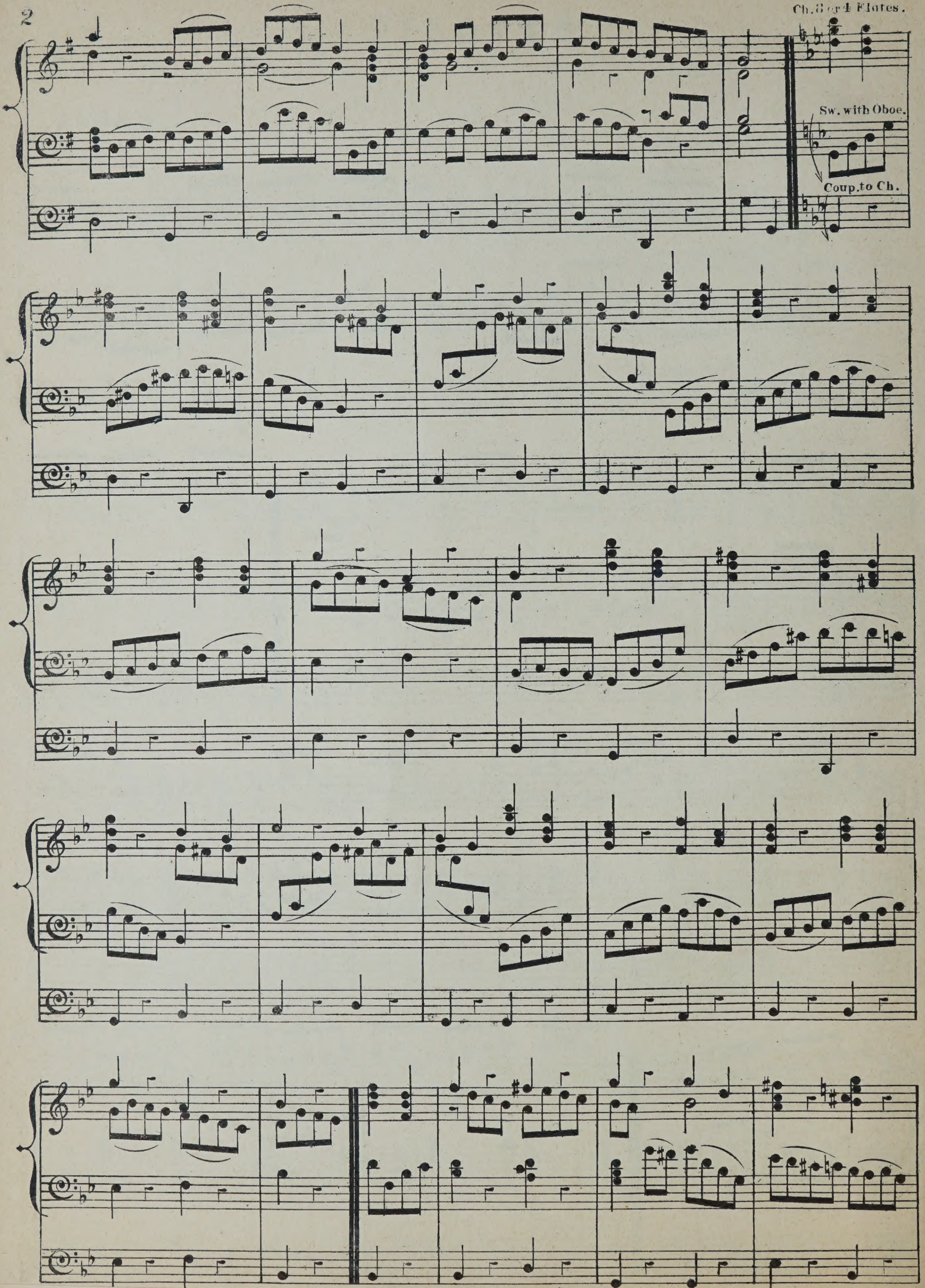

Gt.
Sw:
Gt.
ff
ff
Reduce Gt: to Diap:
Sw:
p
p
Gt.
p
Gt.
f
Sw:
pp
Ch:
3
Sw:
Gt.
pp
3

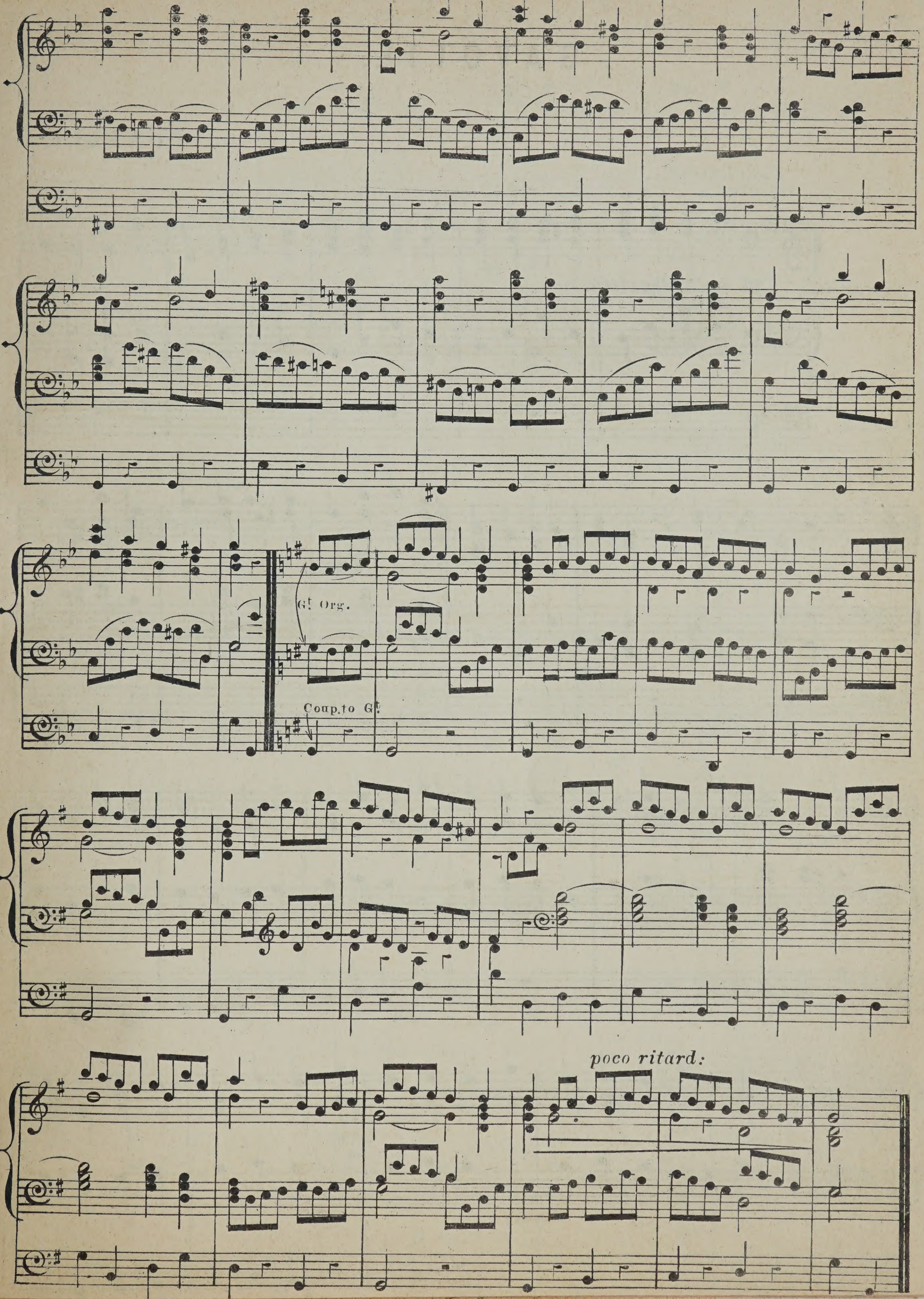

3
Ch:
Ch:
Sw:
pp
Sw:
pp

GAVOTTE.

GLÜCK.

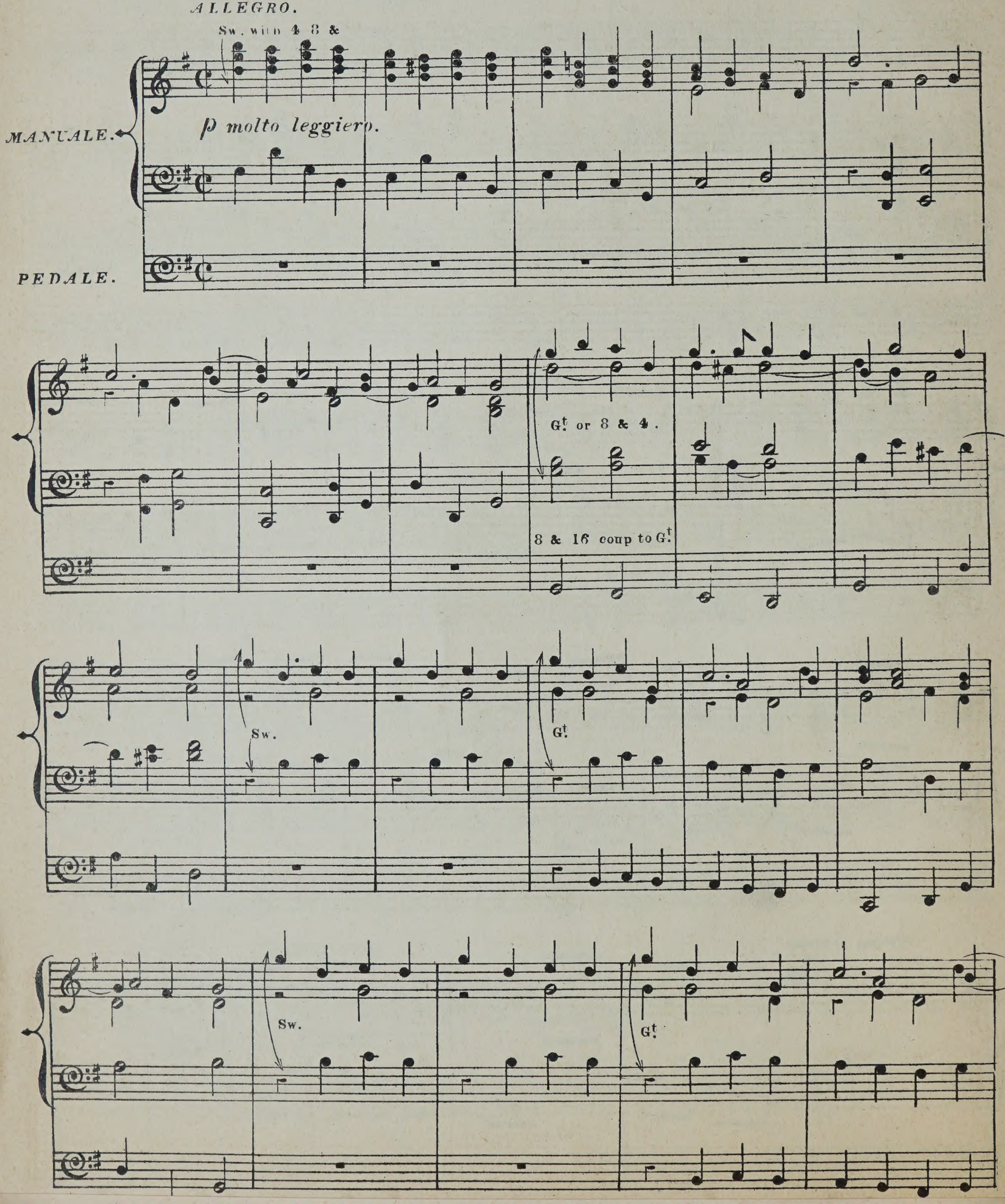


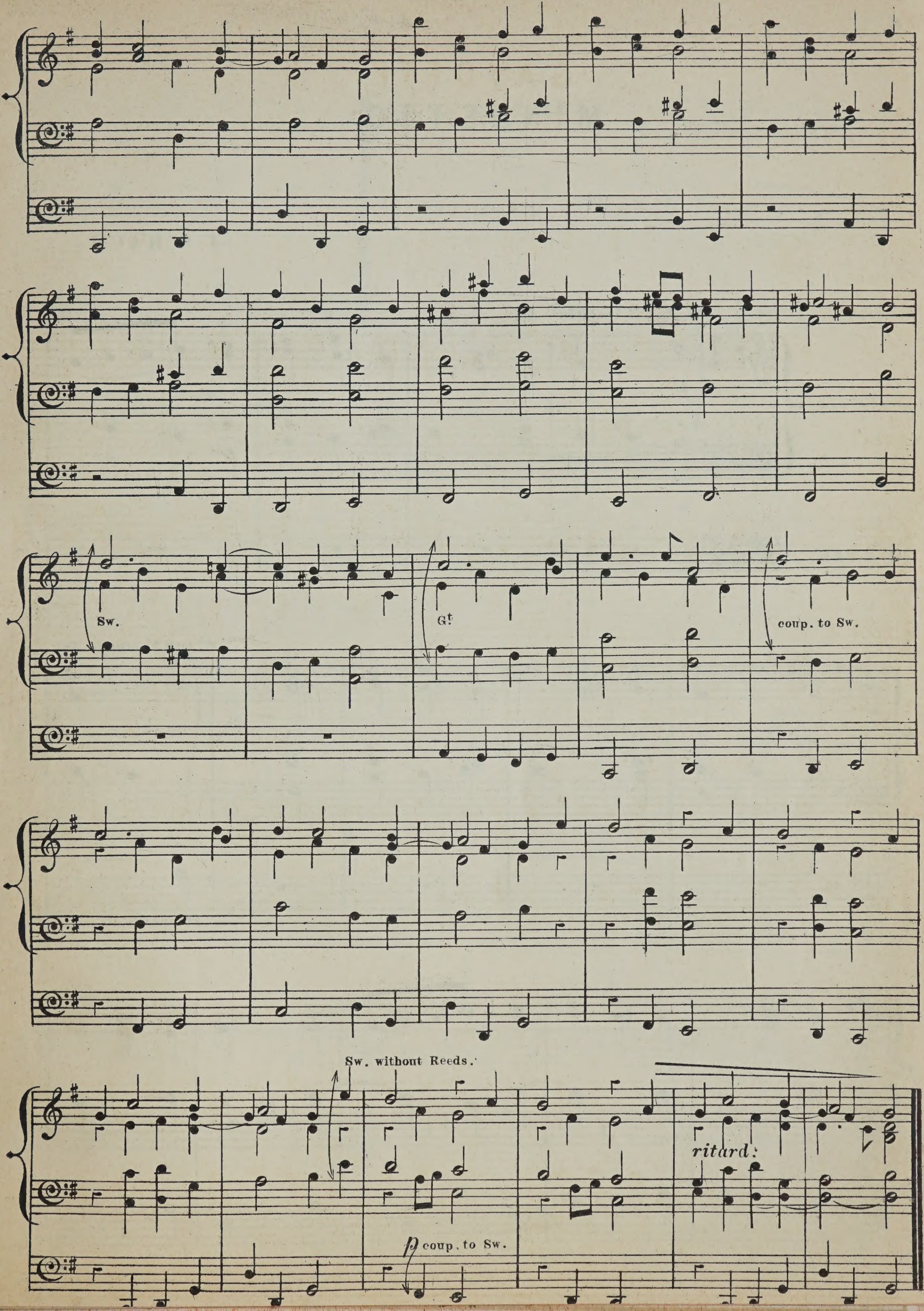

Ch. 8 or 4 Flutes.
Sw. with Oboe.
Coup. to Ch.


Gt Org.
Coup. to Gt
poco ritard:

GAVOTTE.

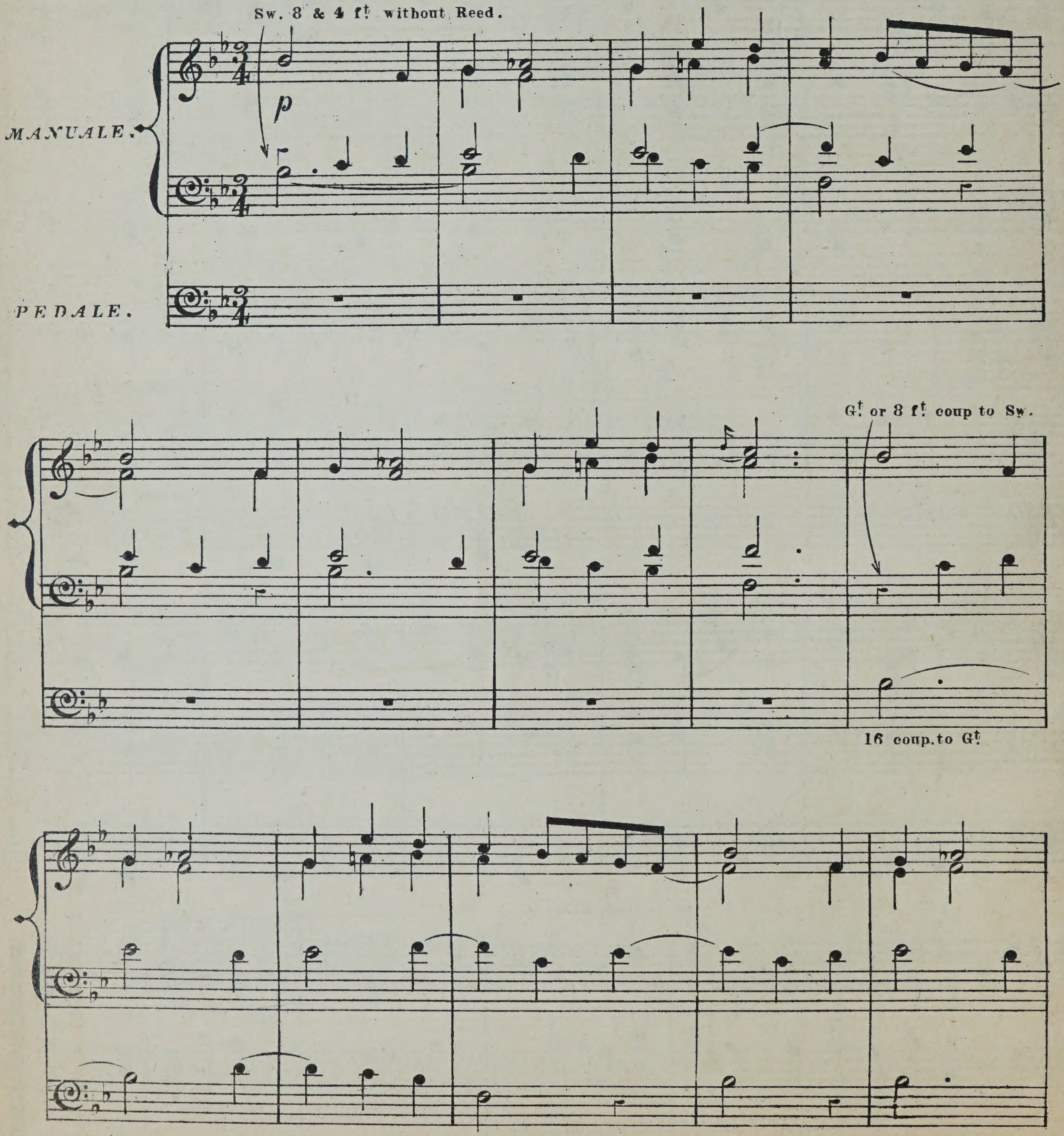
CORELLI.

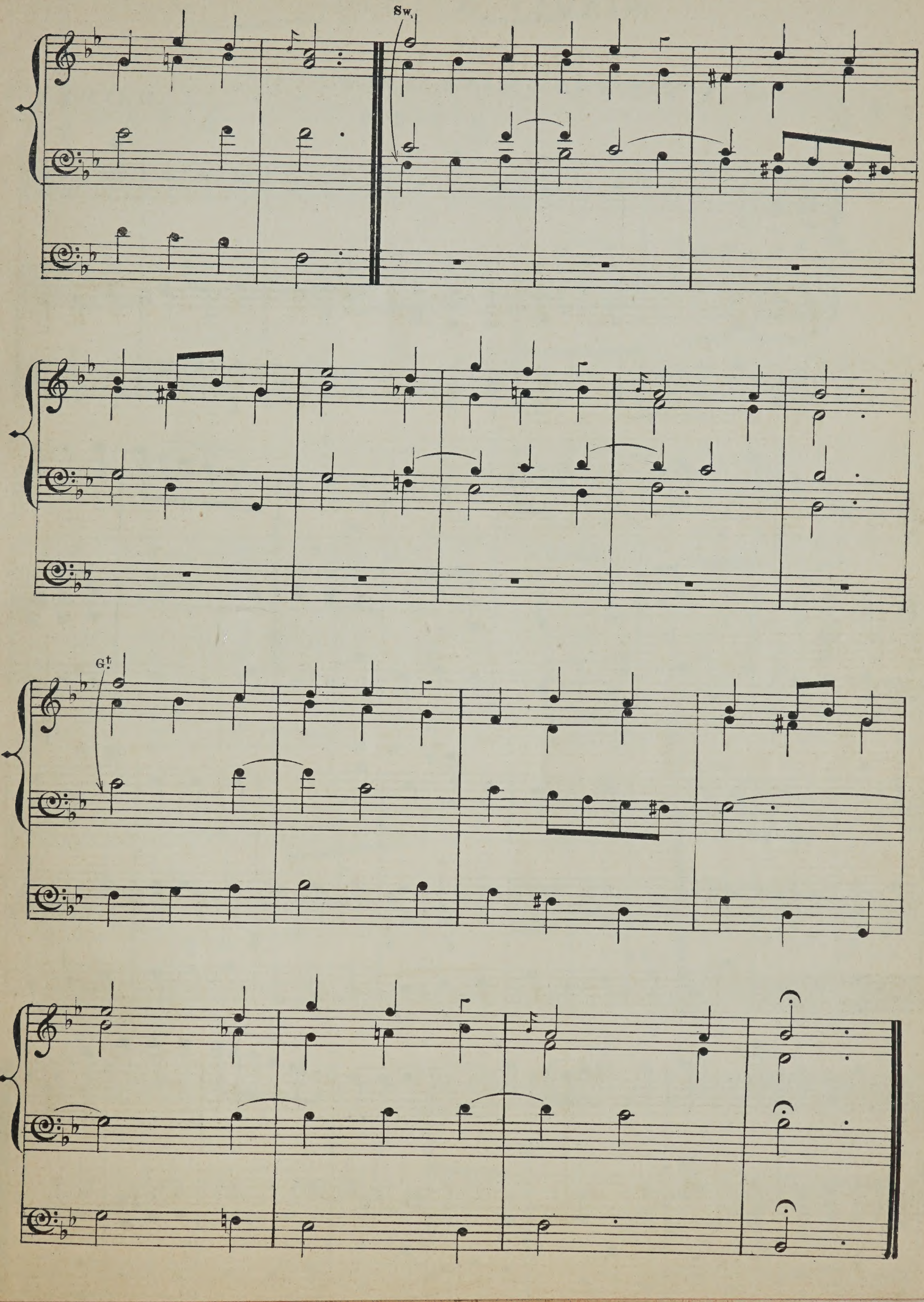



Sw.
Gt.
coup. to Sw.
Sw. without Reeds.
p coup. to Sw.
ritard:

MINUETTO.

J. S. BACH.

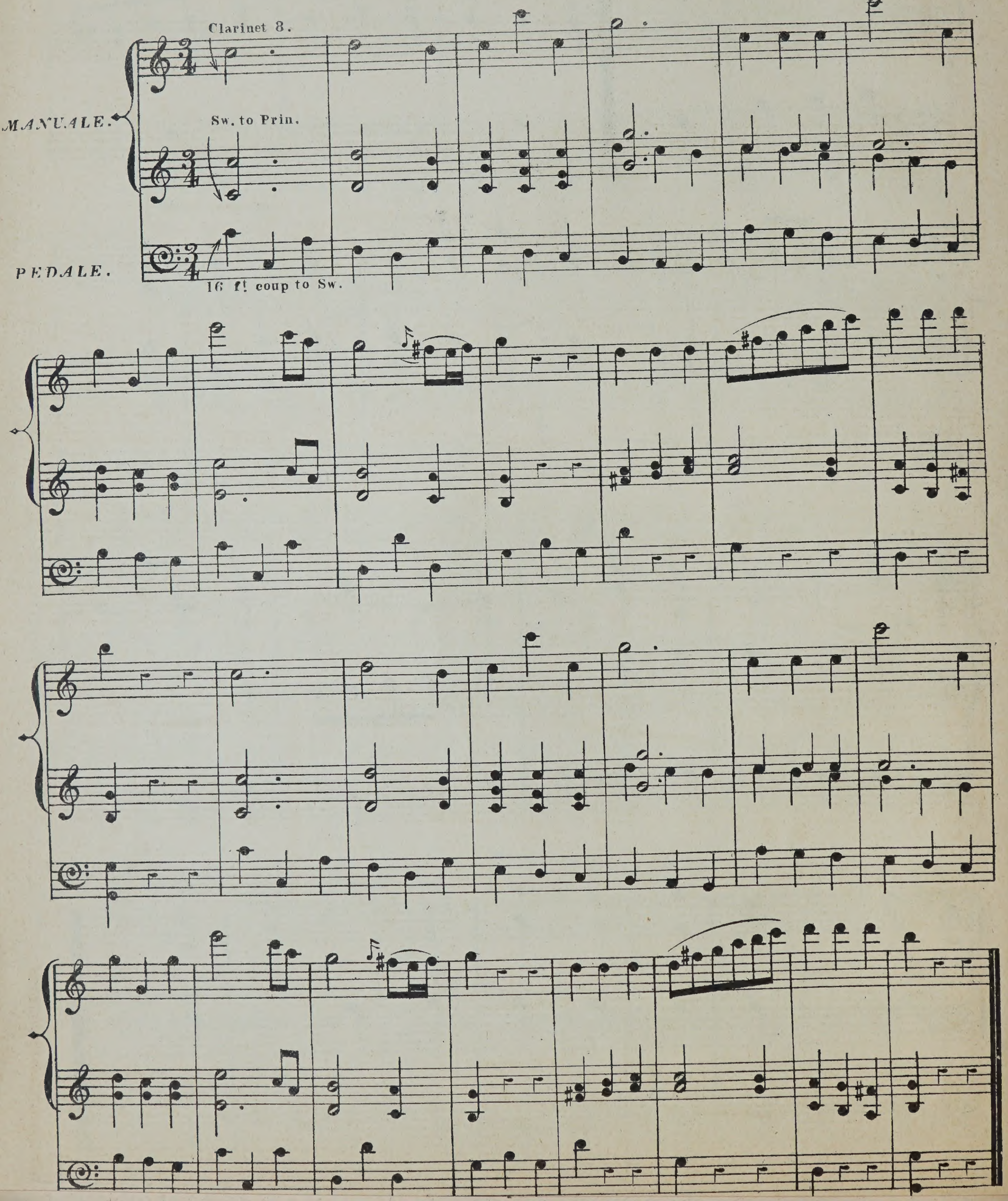


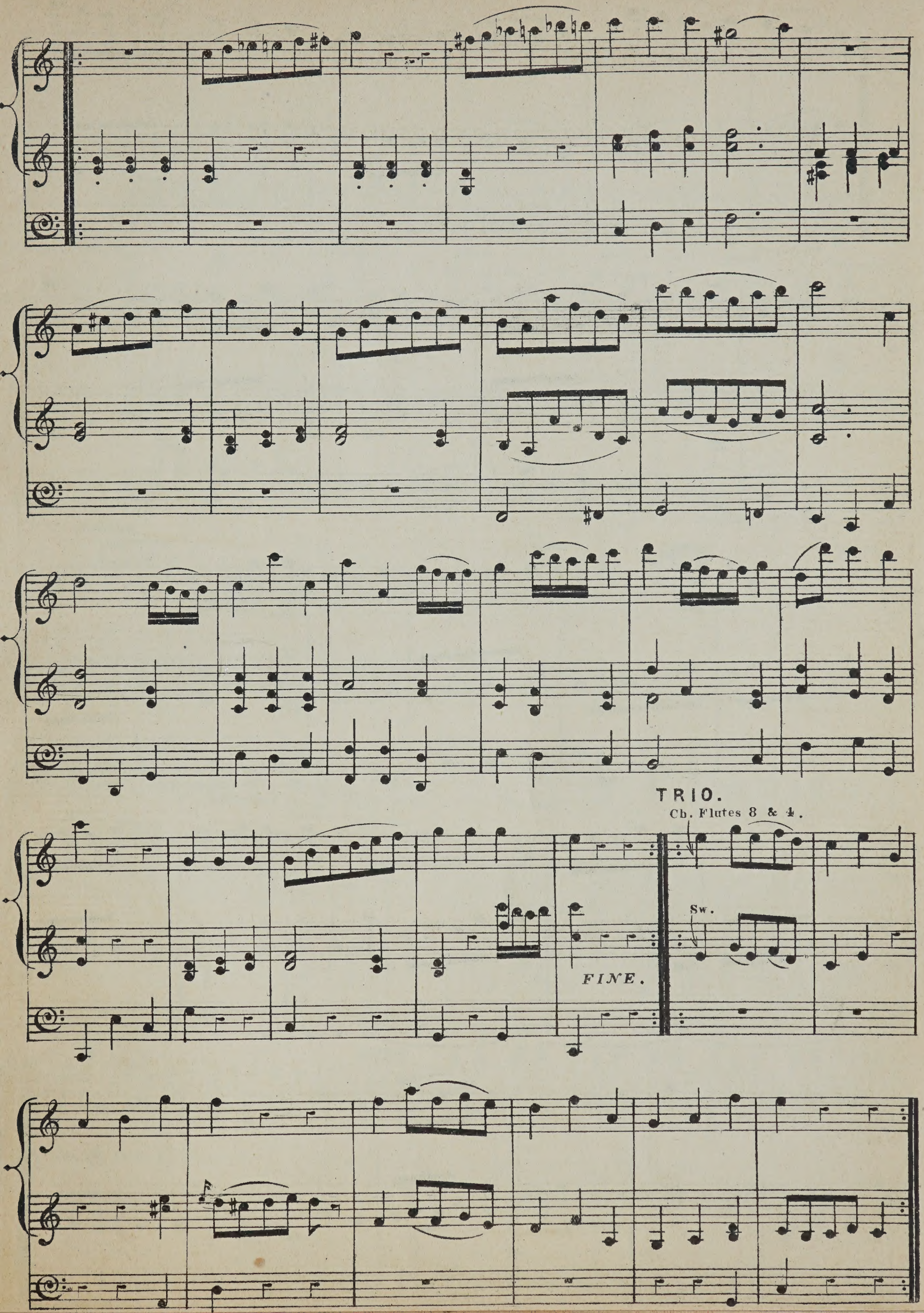

Sw.
Gt.

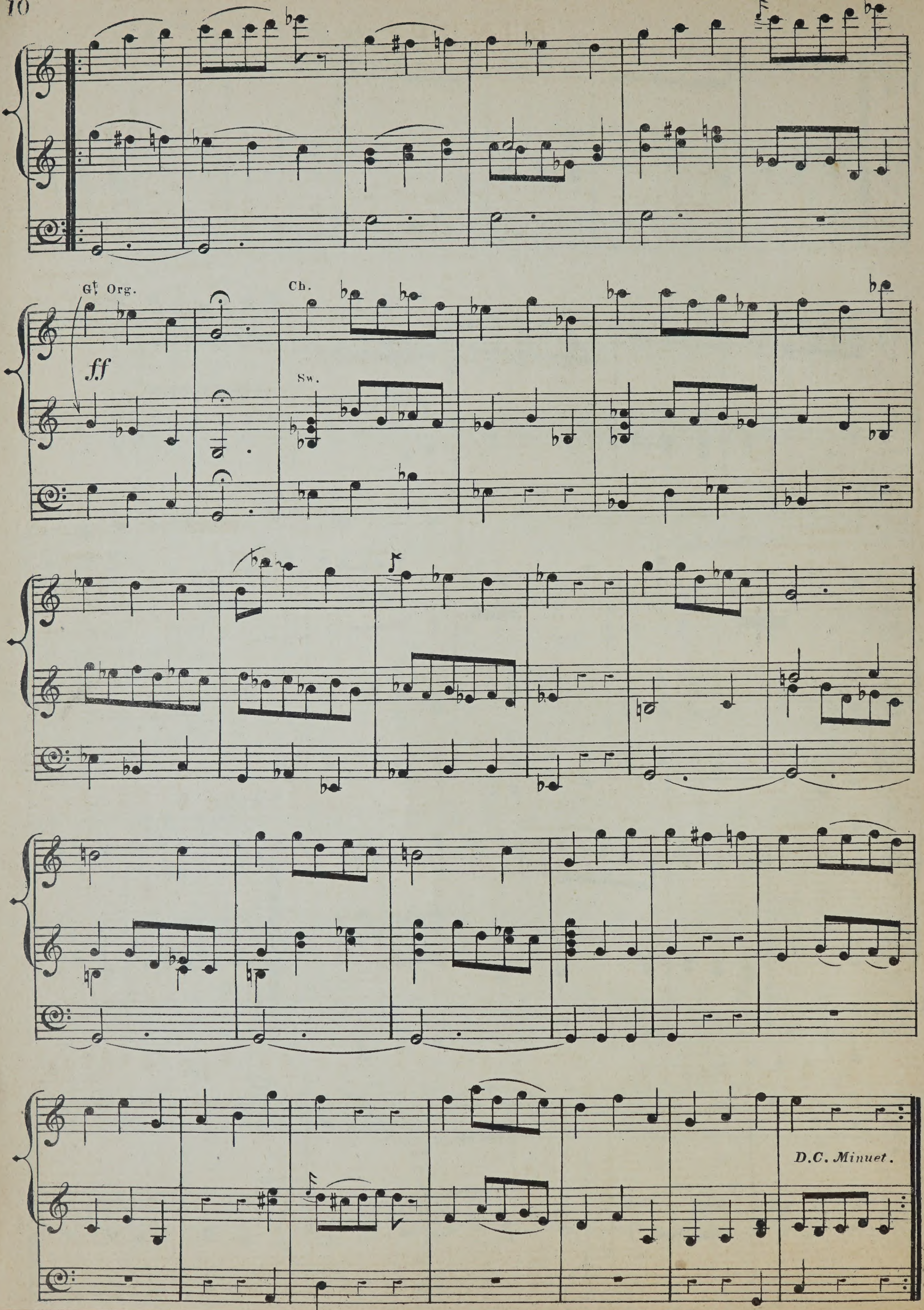
MINUET & TRIO.

(*FROM THE GRAND SYMPHONY* IN C.)

HAYDN.



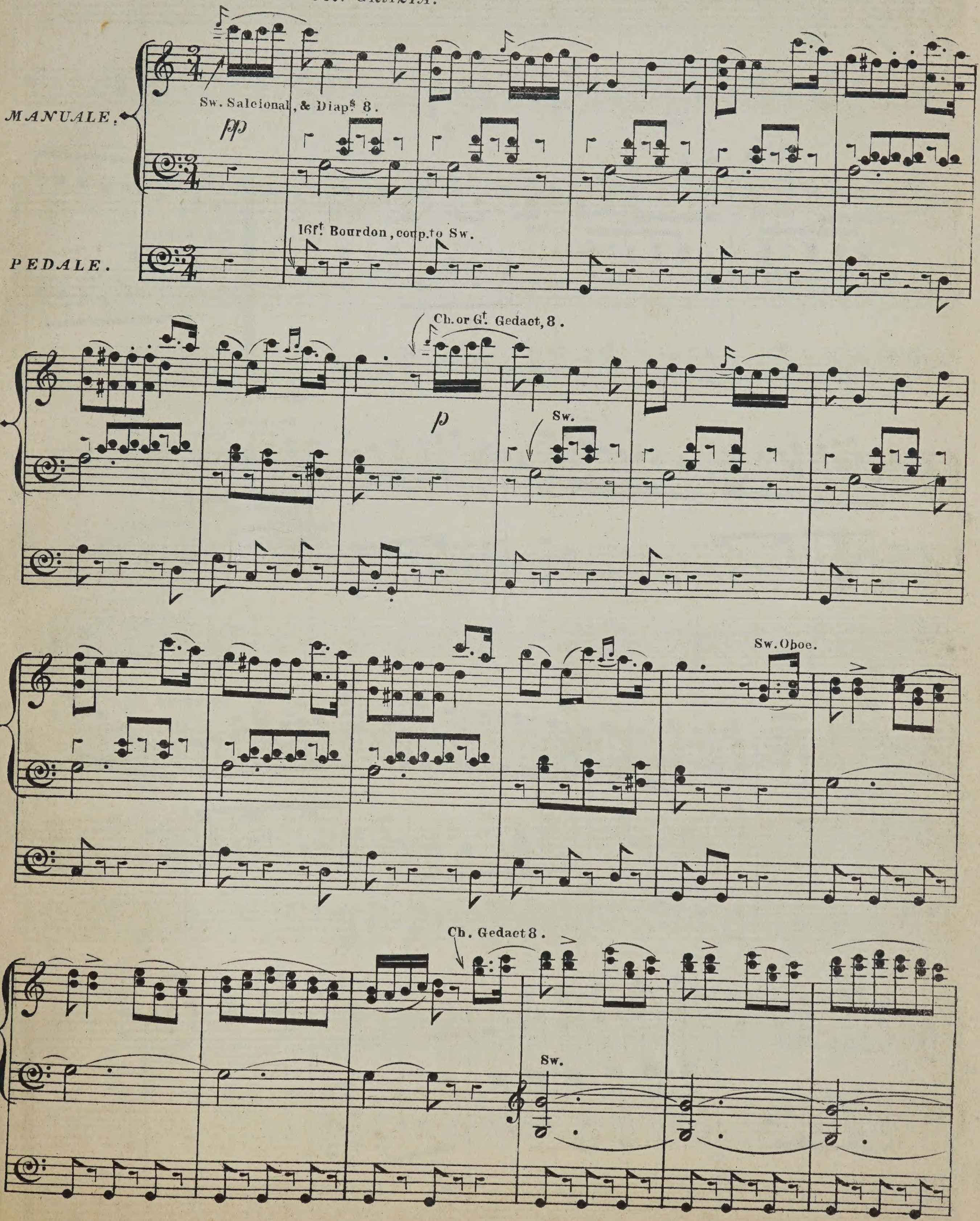

TRIO.
Cb. Flutes 8 & 4.
Sw.
FINE.

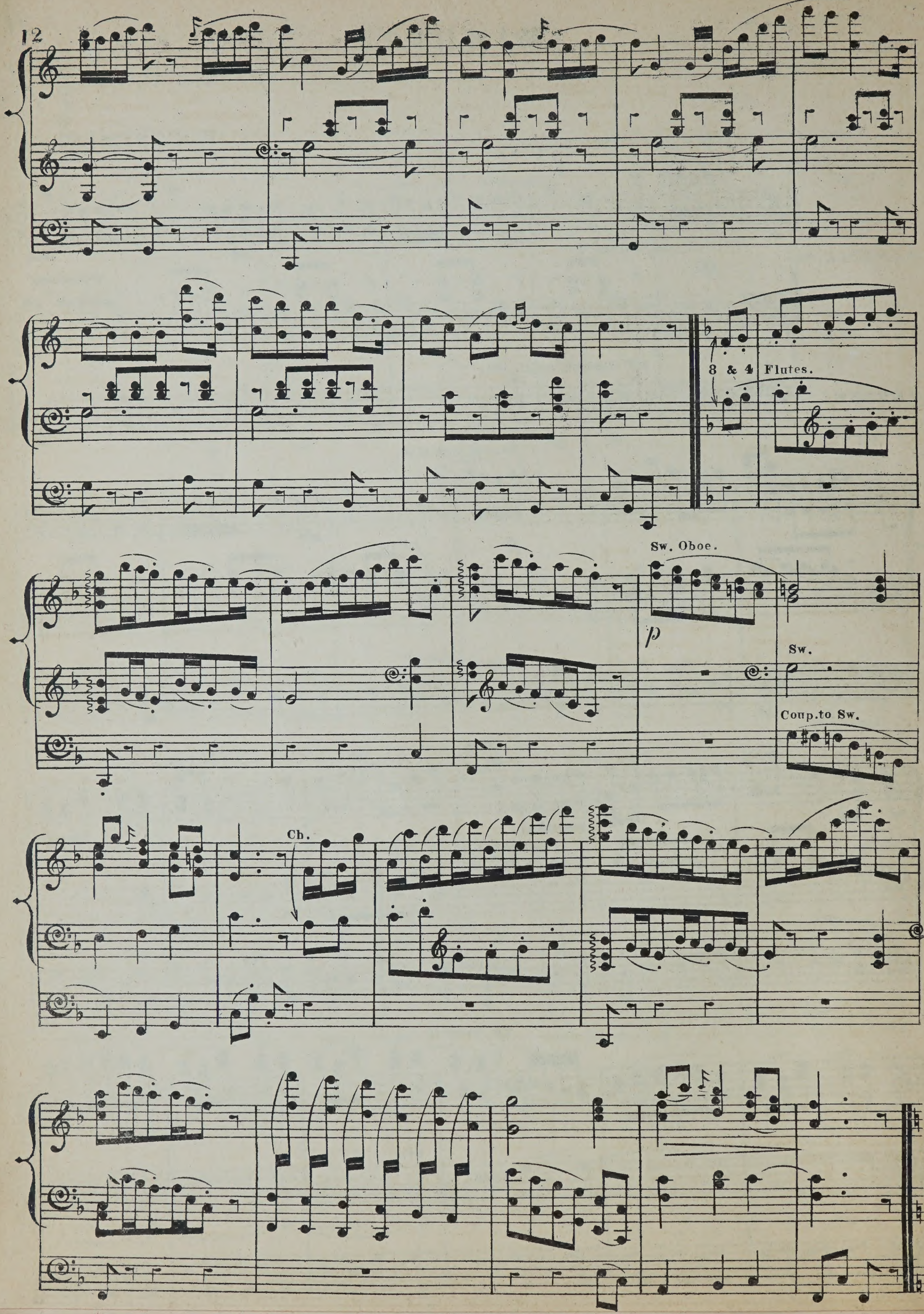

Gt Org.
ff
Ch.
Sw.
D.C. Minuet.

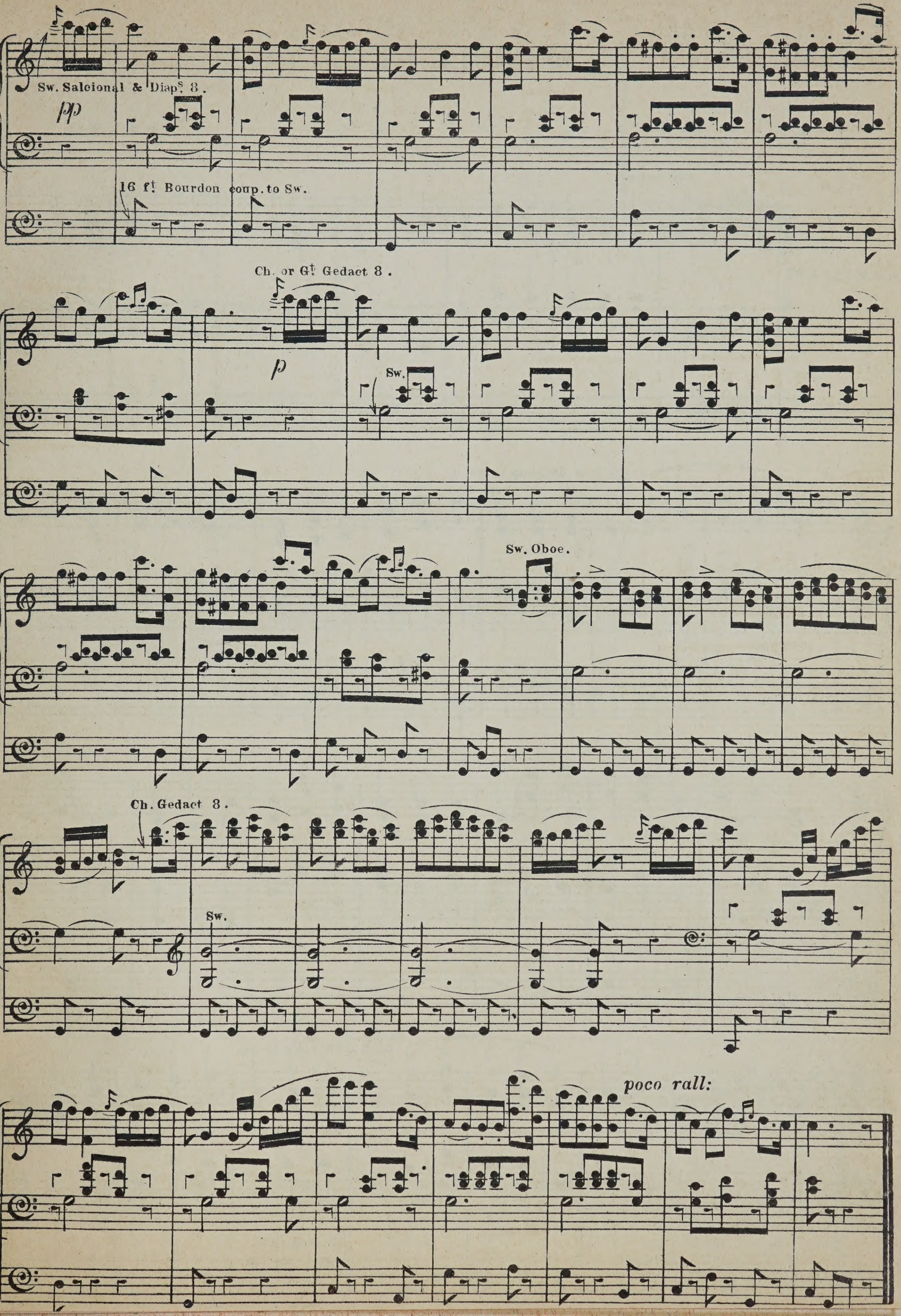
MINUET.

BOCCHERINI.

ALLEGRETTO CON GRAZIA.

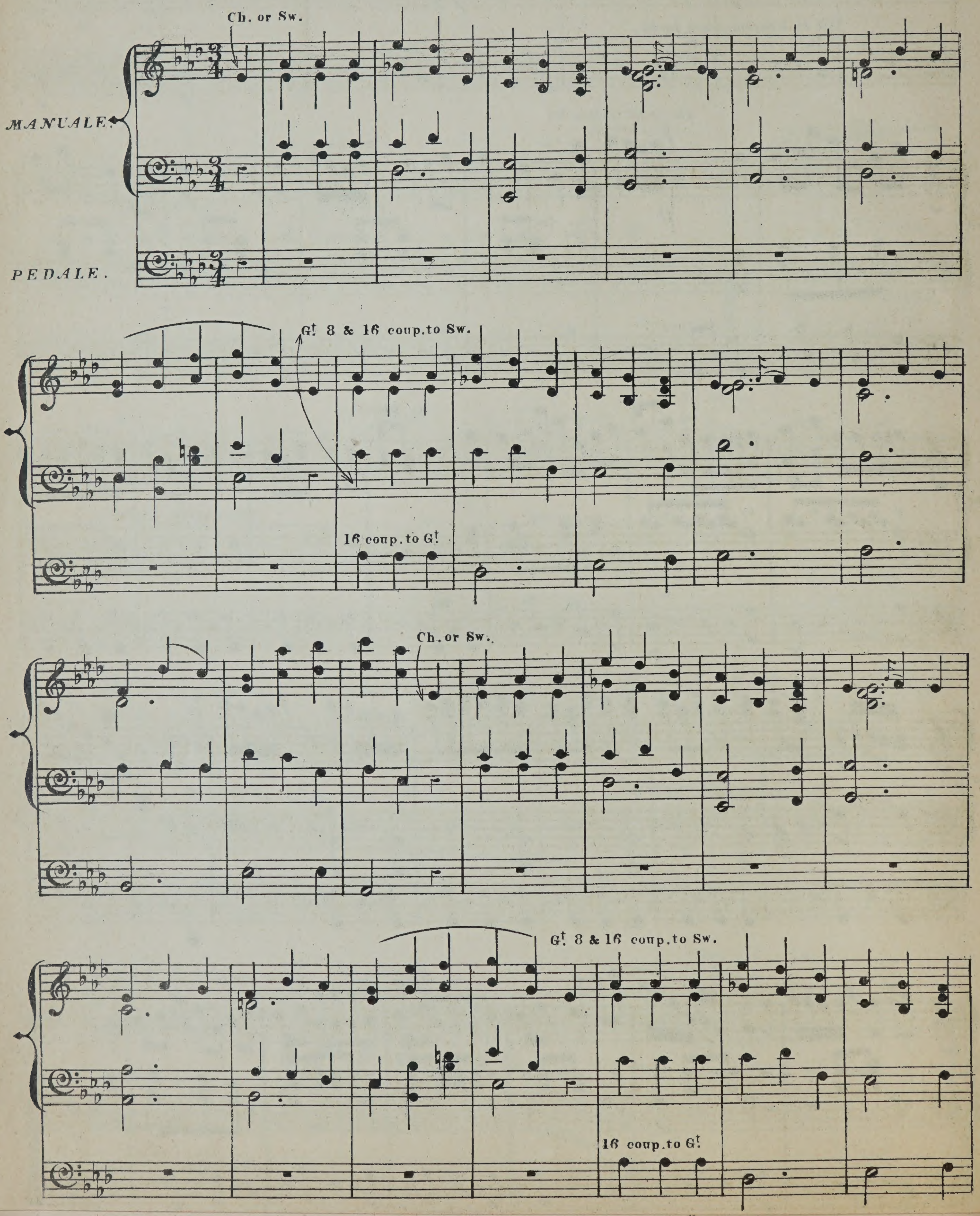


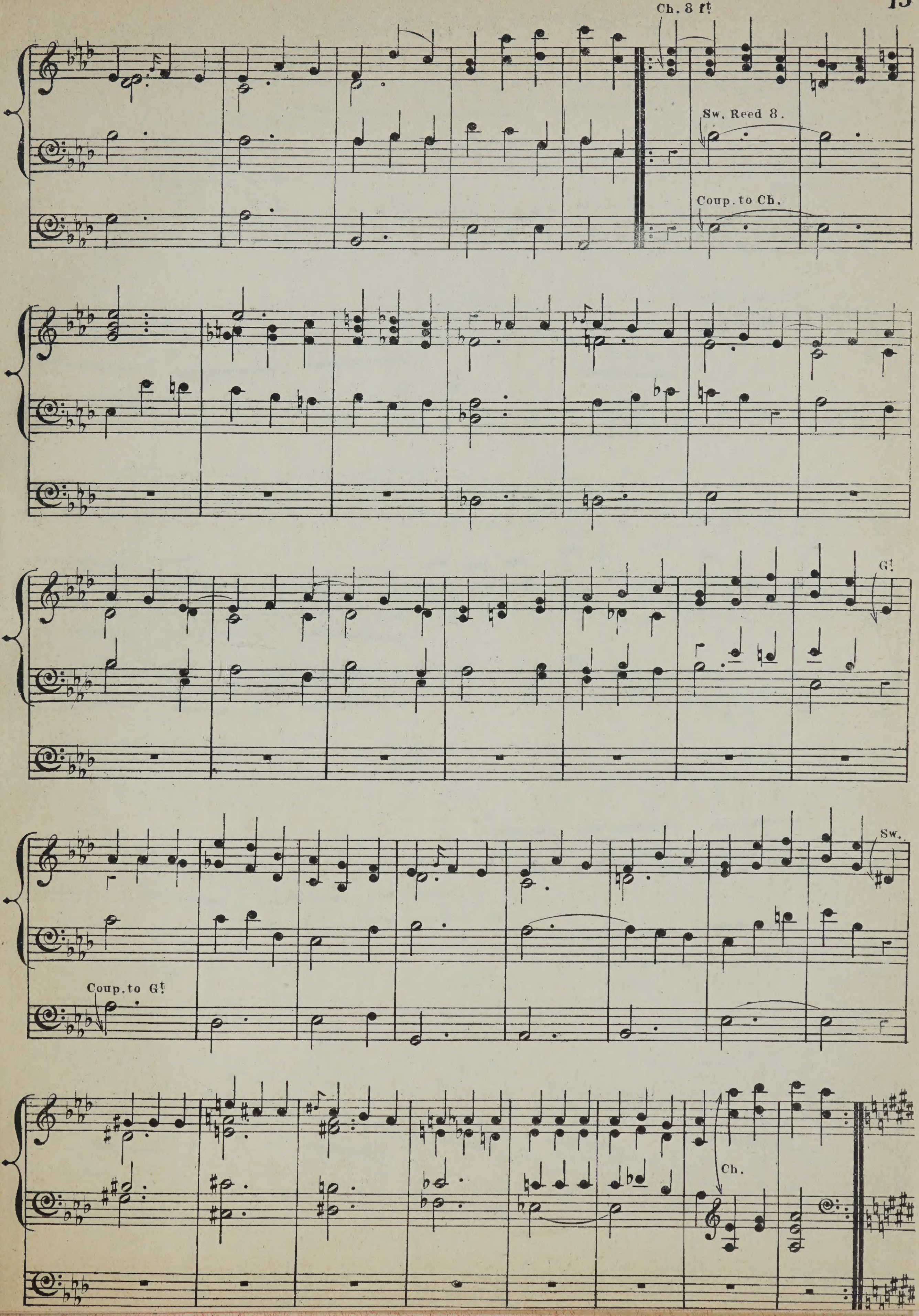

8 & 4 Flutes.
Sw. Oboe.
p
Sw.
Coup. to Sw.
Ch.

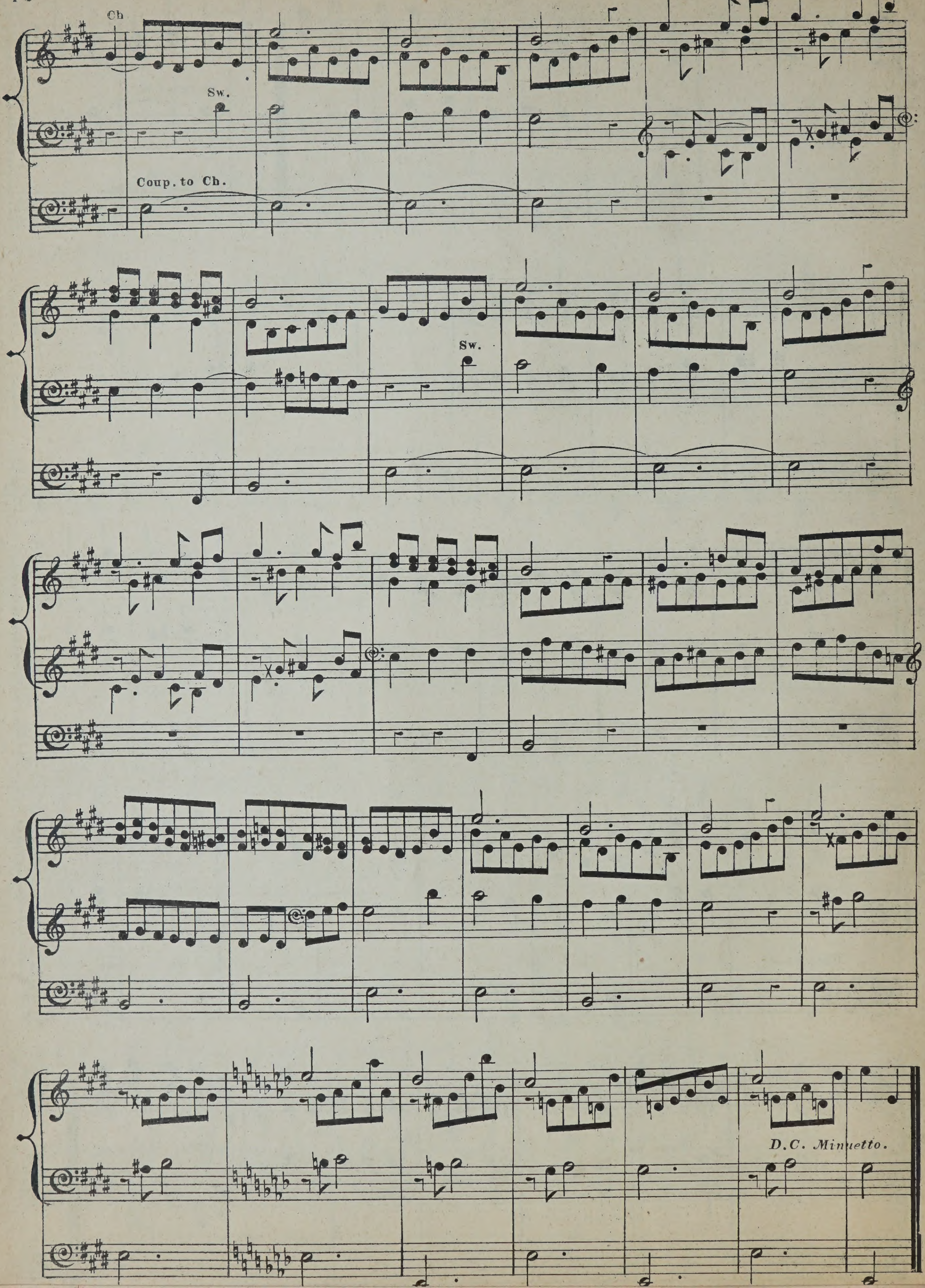

Sw. Salcional & Diap^s. 8.
pp
16 ft. Bourdon coup. to Sw.
Ch. or Gt. Gedact 8.
p
Sw.
Sw. Oboe.
Ch. Gedact 8.
Sw.
poco rall:

MINUETTO.

PINTO.




Ch. 8 ft
Sw. Reed 8.
Coup. to Ch.
Gt
Coup. to Gt
Sw.
Ch.


Ch
Sw.
Coup. to Ch.
Sw.
D.C. Minuetto.

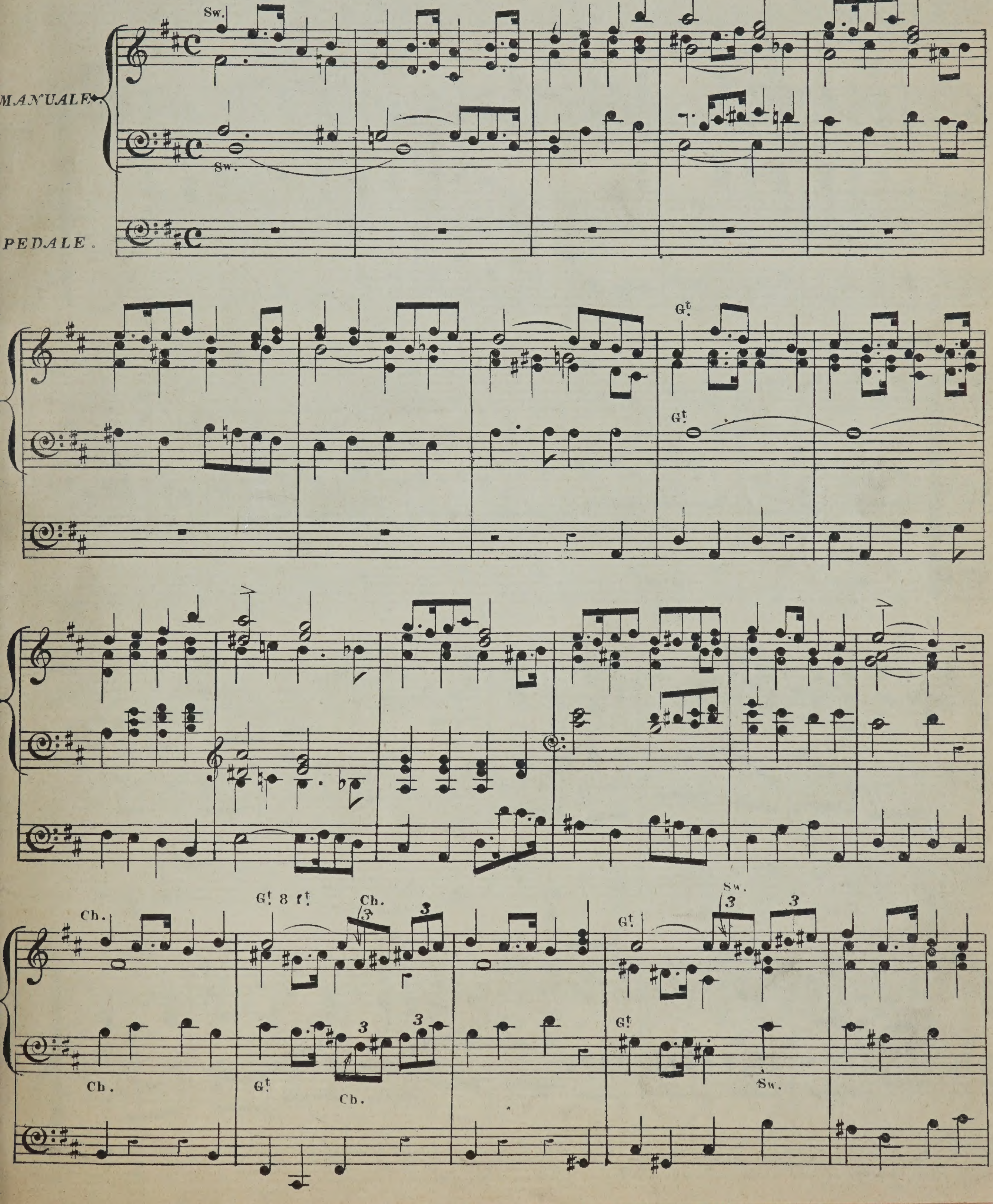
4 min

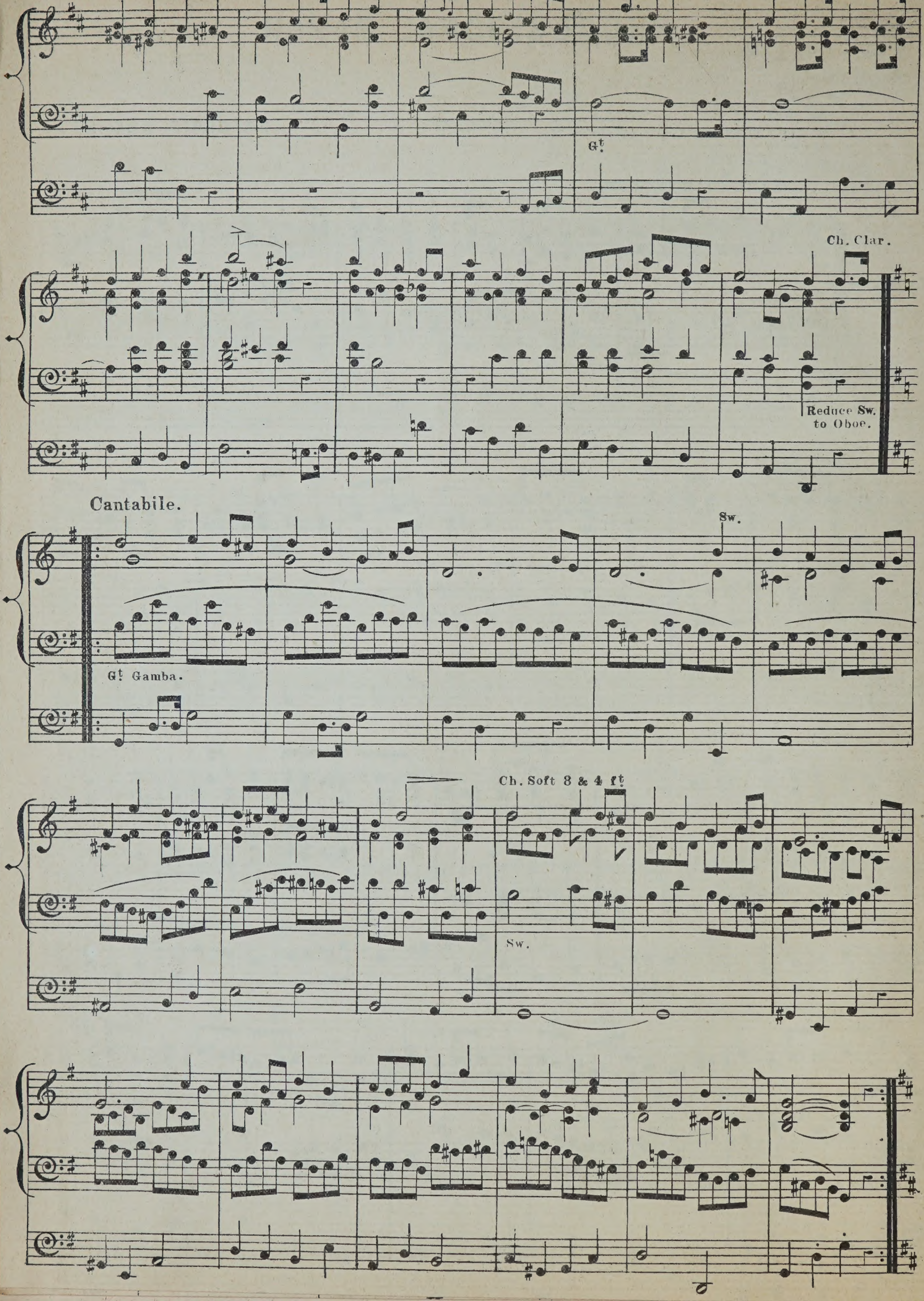
PROCESSIONAL MARCH.

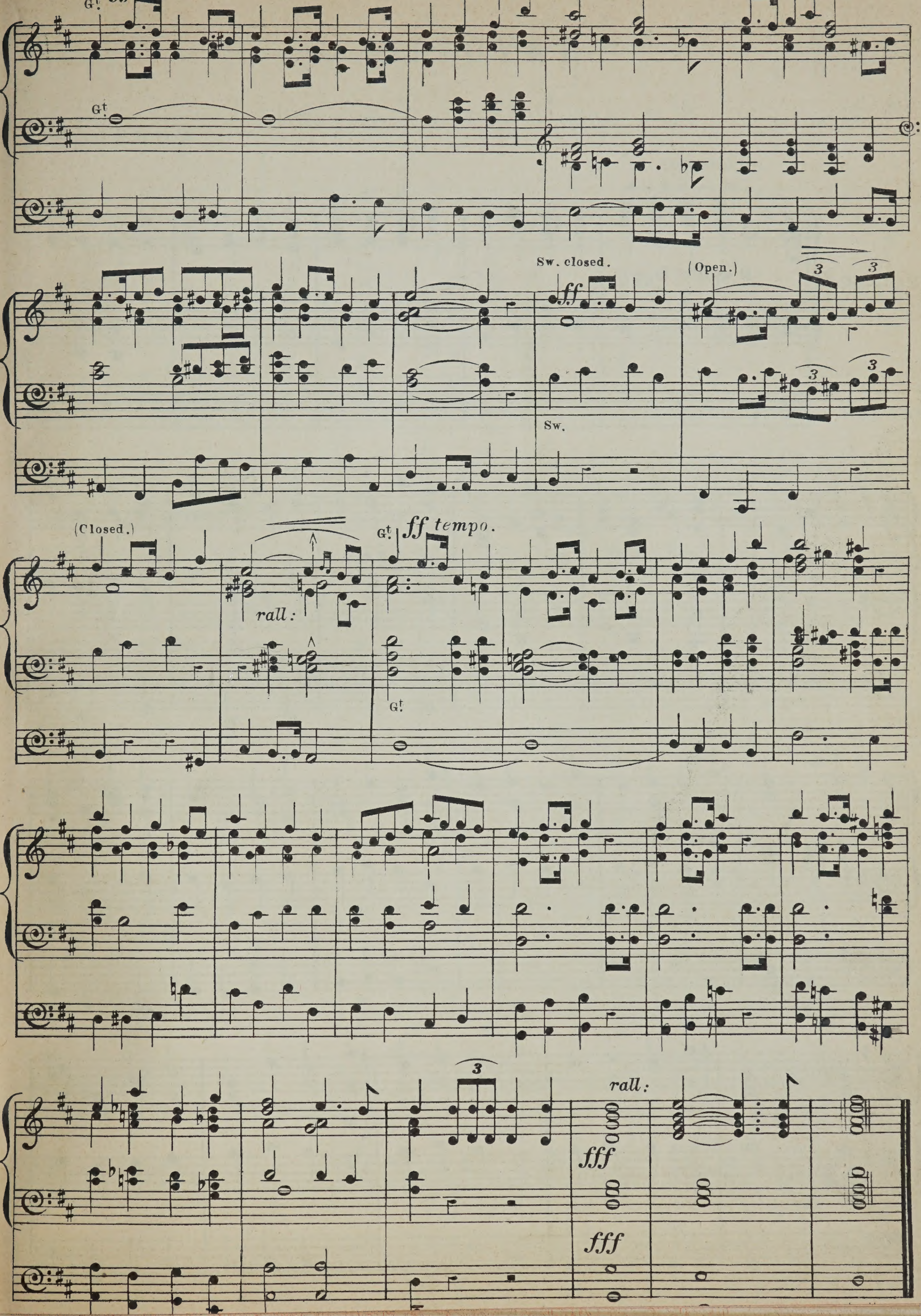
Sw. Full.
Gt. Full without mixtures coupled to Sw.
Ch. Full.
Ped. 16 & 8 feet.

FREDERIC ARCHER.

ALLEGRO MAESTOSO.

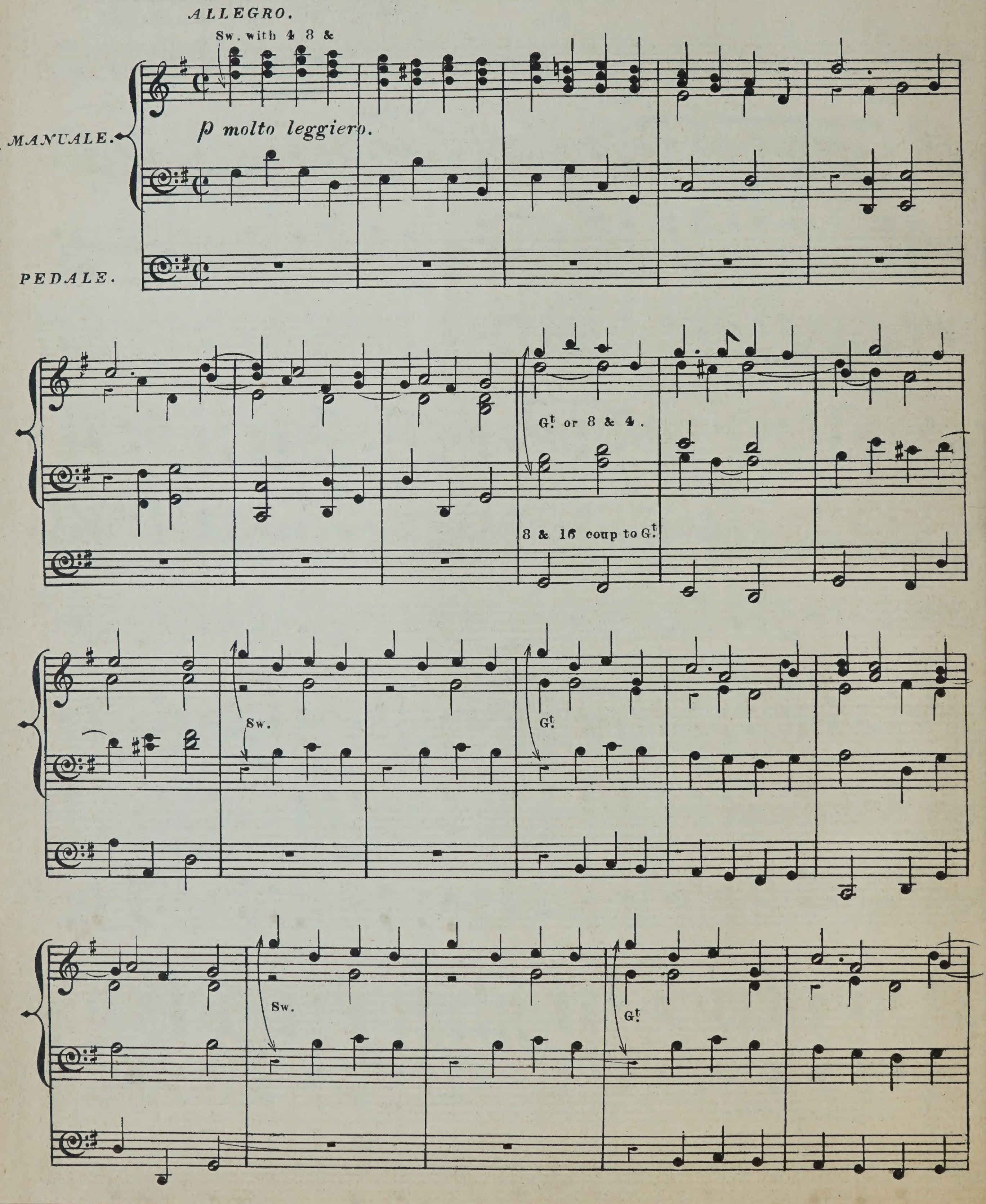


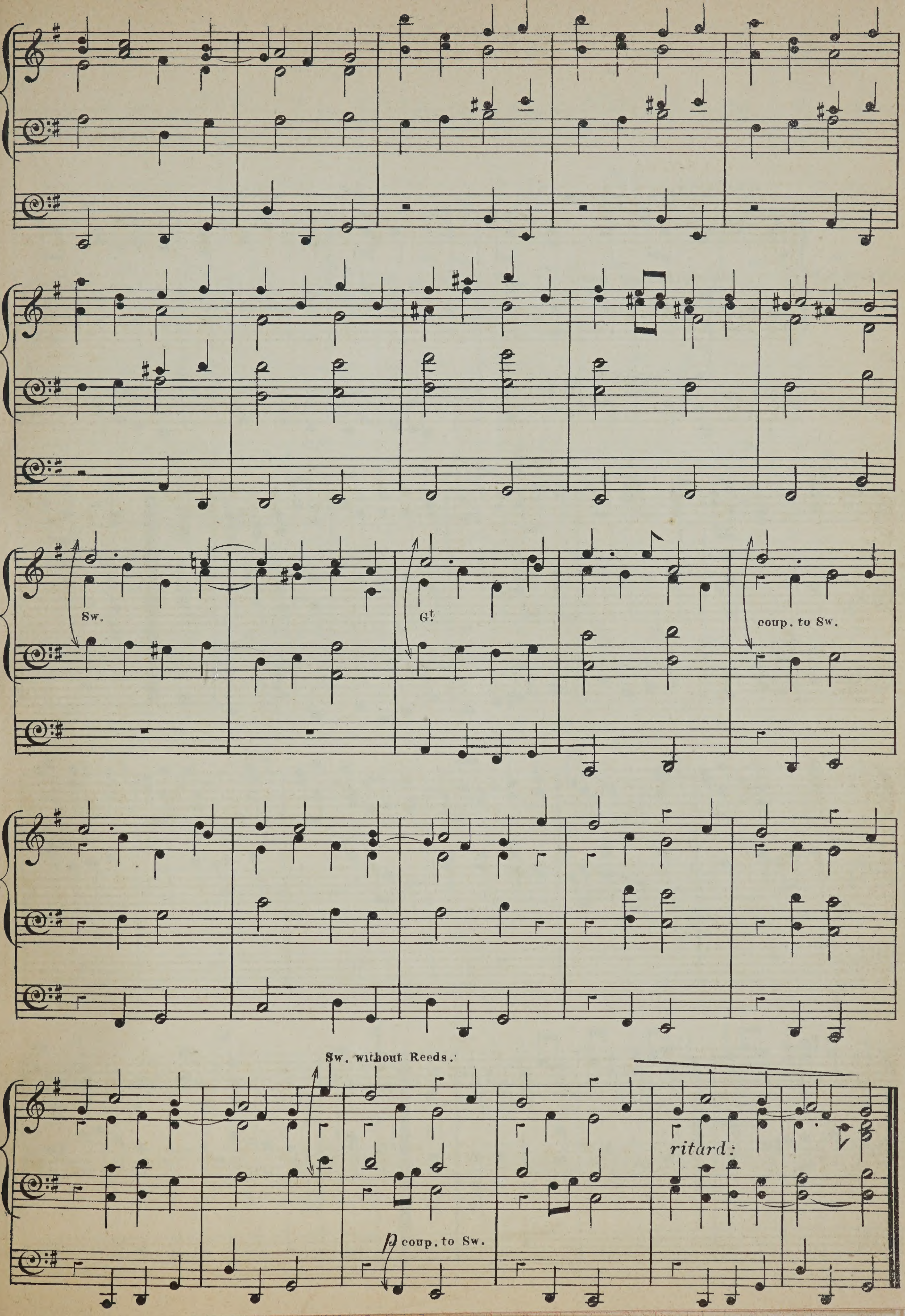

Gt.
Ch. Clar.
Reduce Sw. to Oboe.
Cantabile.
Sw.
Gt. Gamba.
Ch. Soft 8 & 4 ft.
Sw.


Gt.
Gt.
Sw. closed.
ff
(Open.)
3
3
3
3
Sw.
(Closed.)
Gt.
ff tempo.
rall:
Gt.
3
rall:
fff
fff

GAVOTTE.

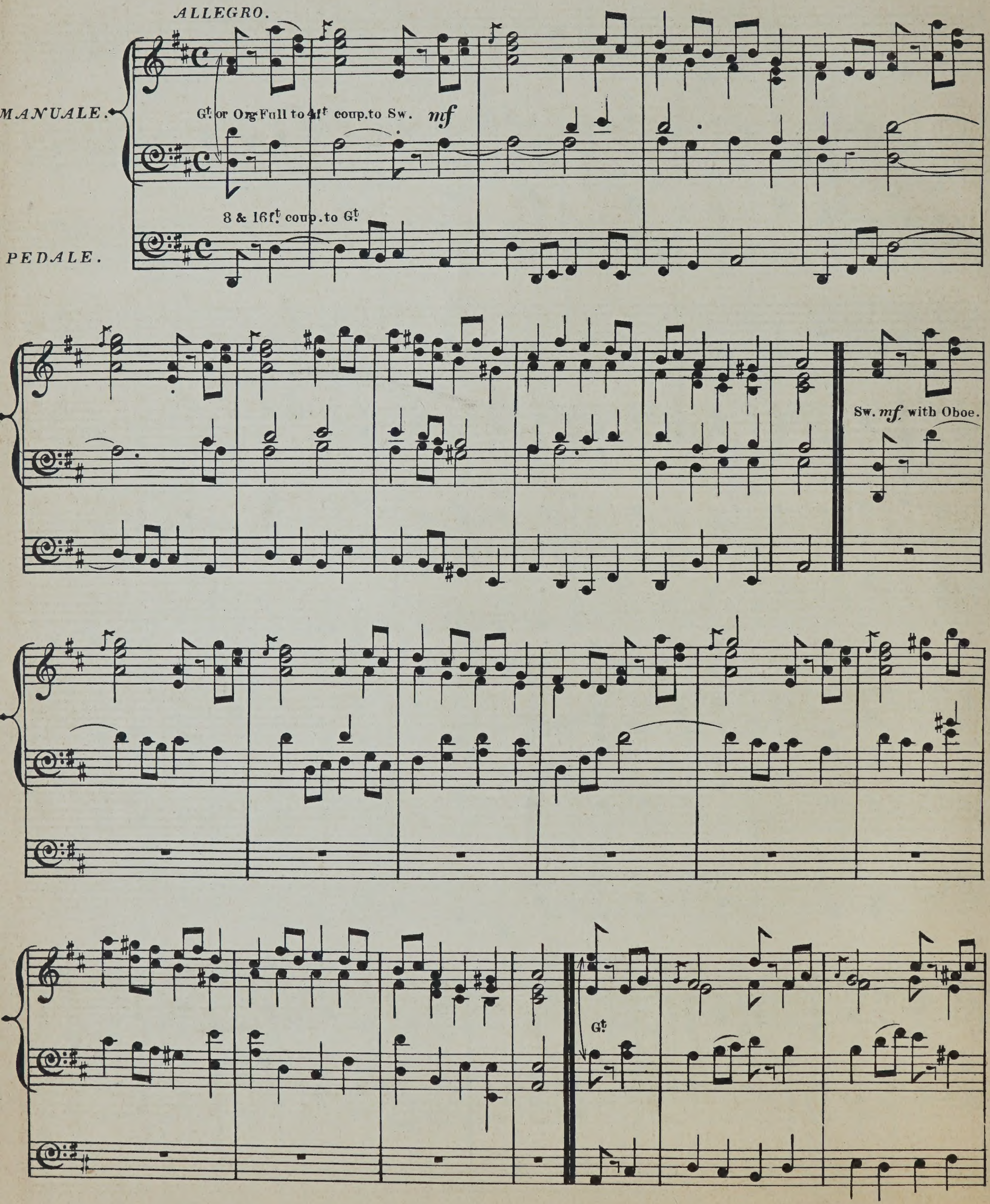
CORELLI.

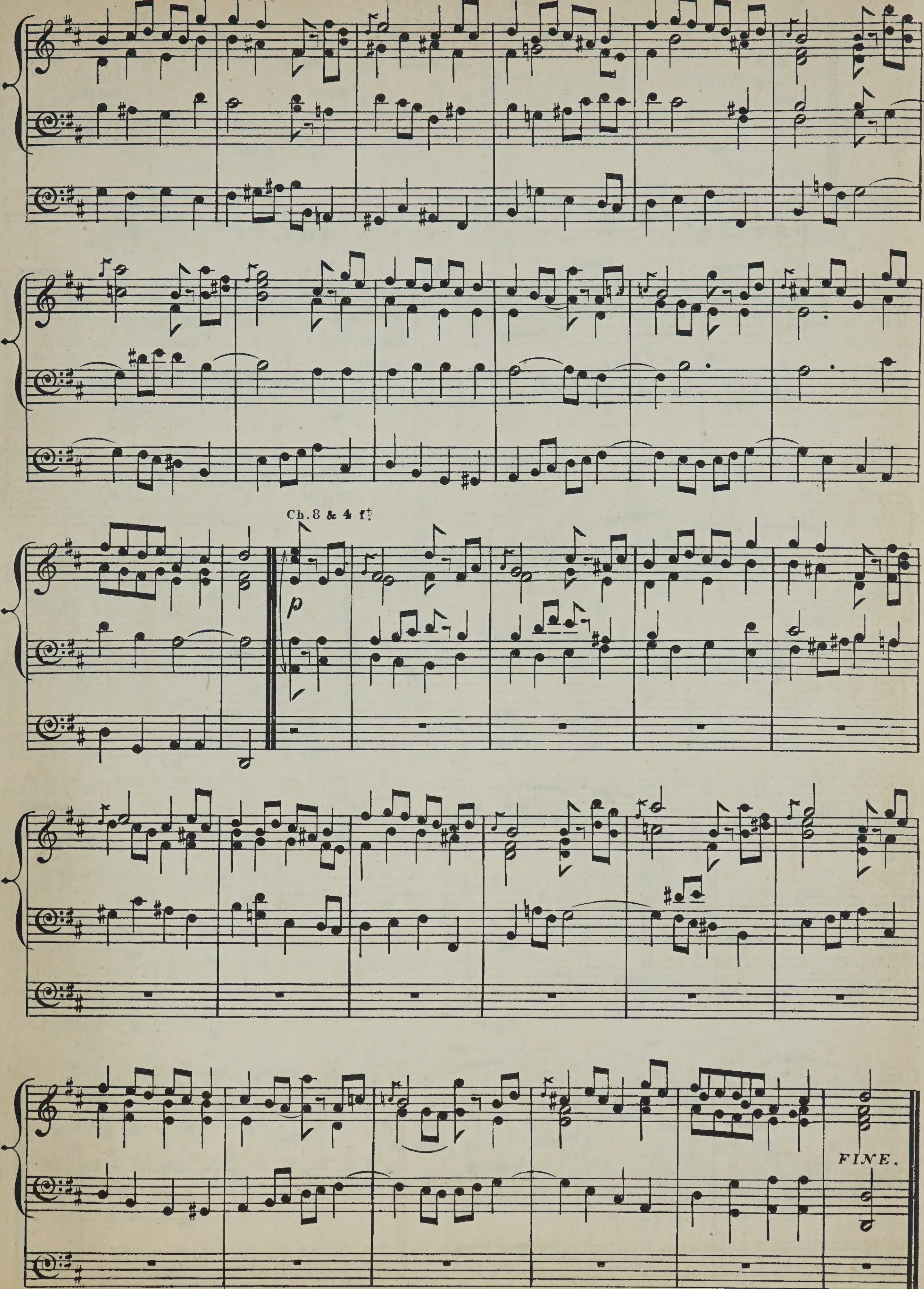


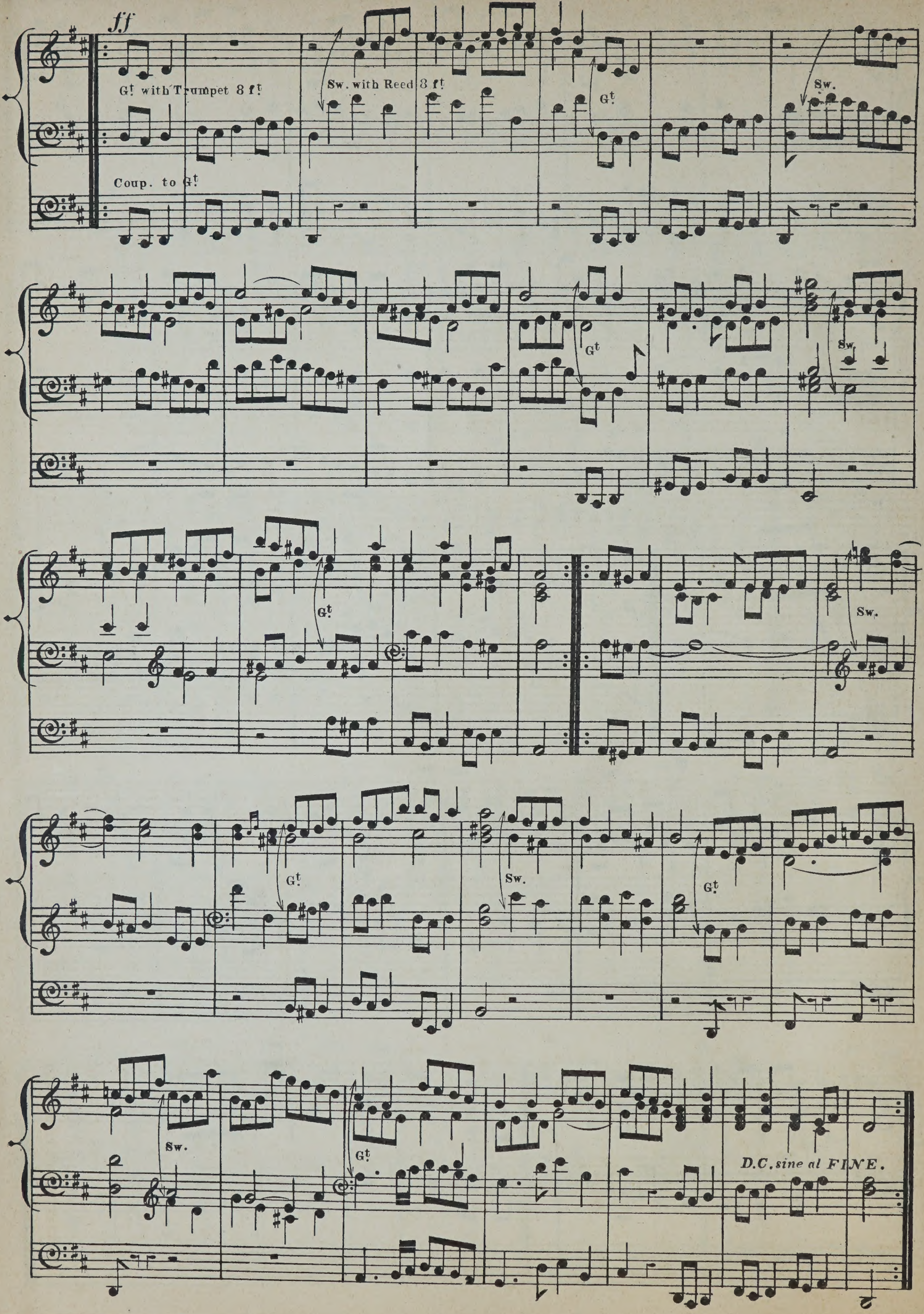

Sw.
Gt
coup. to Sw.
Sw. without Reeds.
coup. to Sw.
ritard:

GAVOTTE.

J. S. BACH.



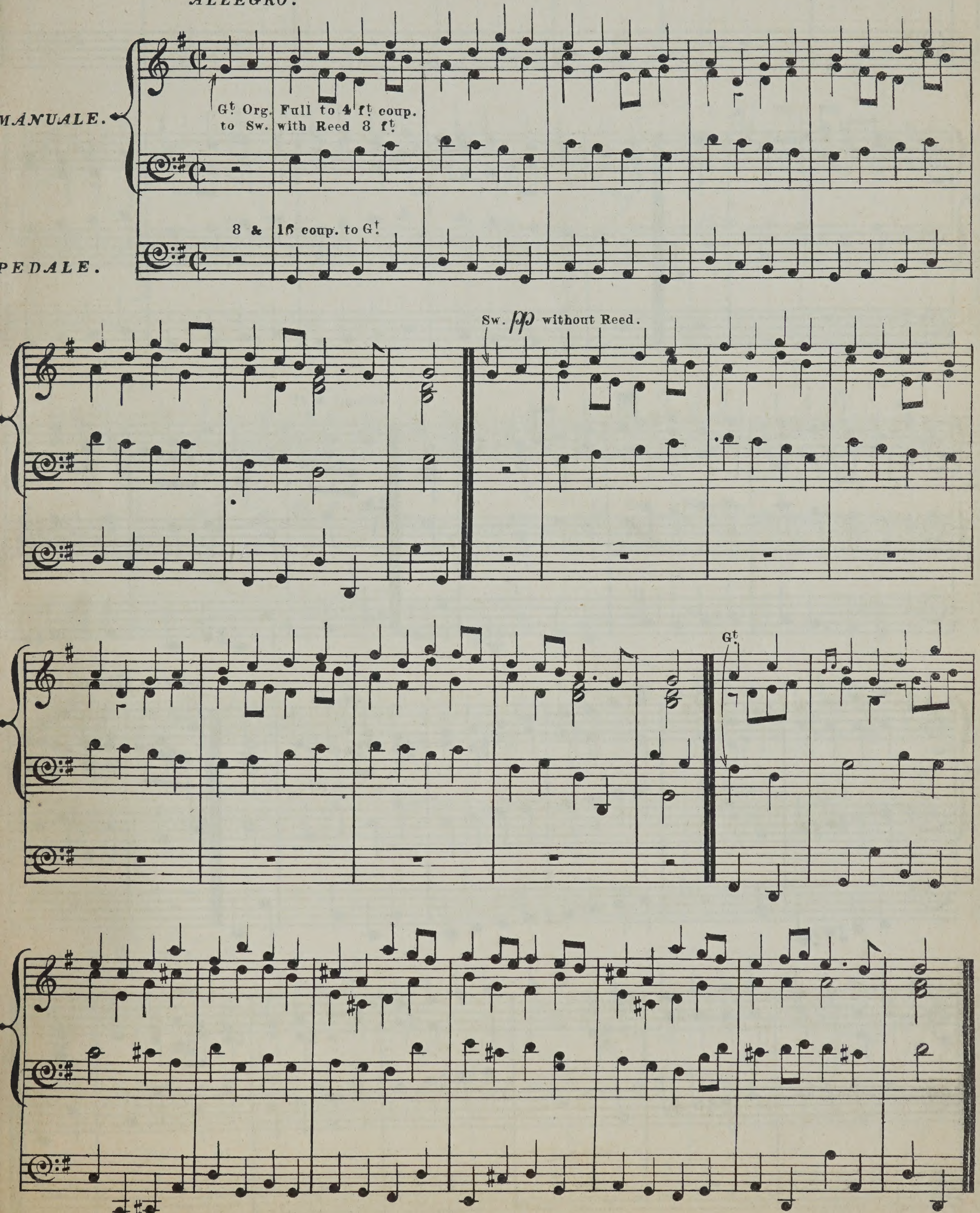

Ch. 8 & 4 ft.
p
FINE.

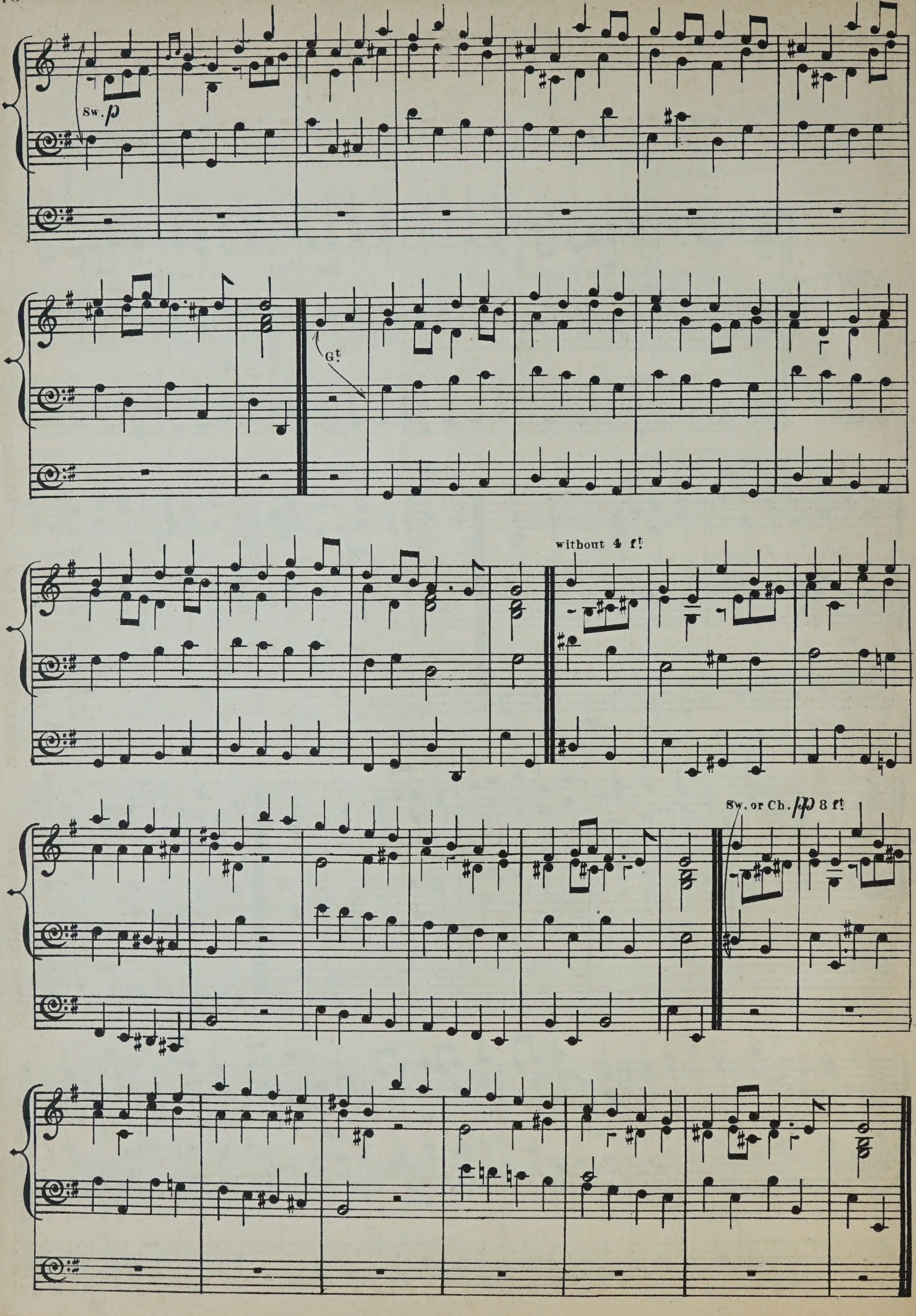

ff
Gt with Trumpet 8 ft
Sw. with Reed 8 ft
Gt
Coup. to Gt
Sw.
Gt
Sw.
Gt
Sw.
Gt
Sw.
Gt
Sw.
Gt
D.C. sine al FINE.

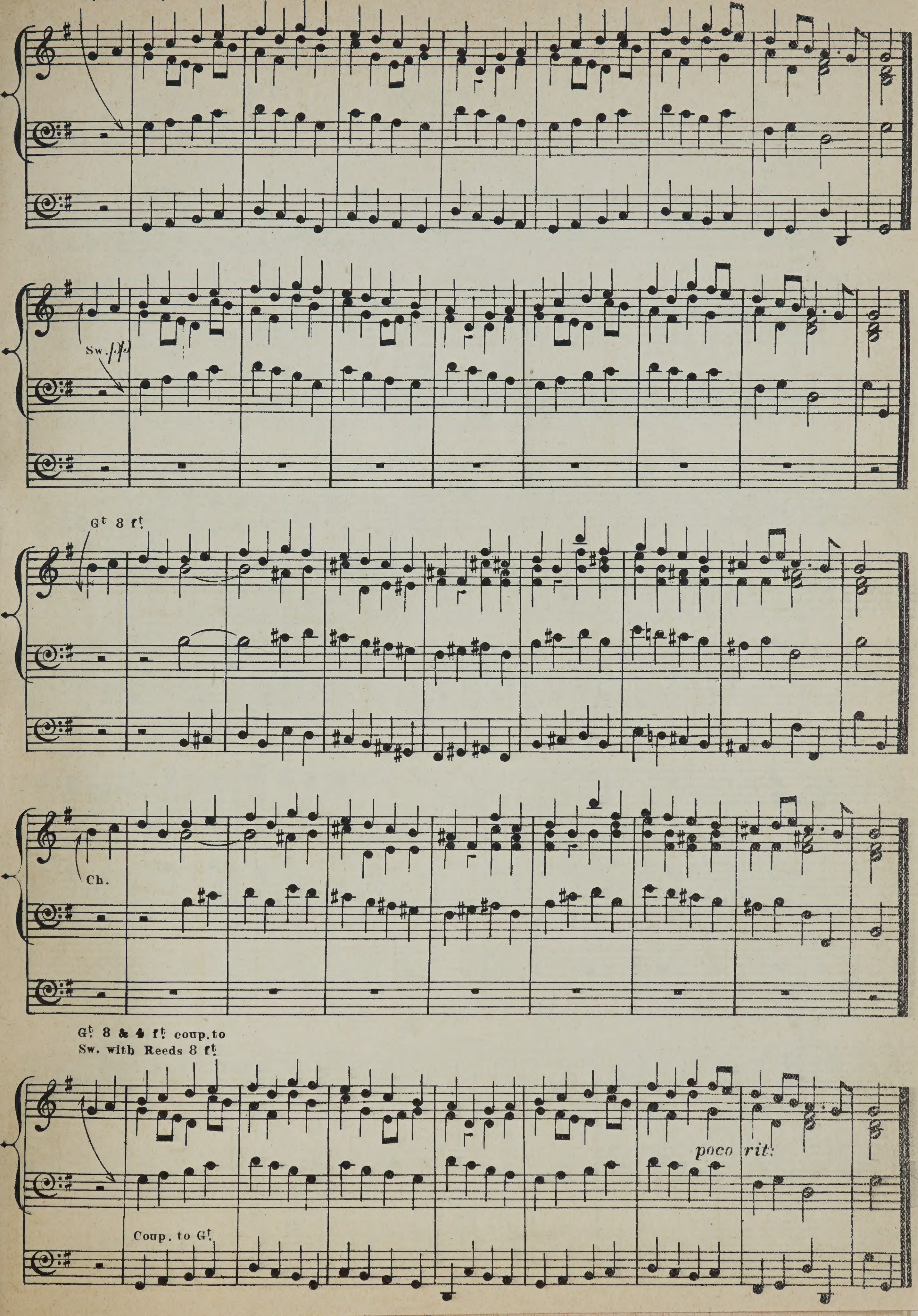
GAVOTTE.

HANDEL.

ALLEGRO.




Sw. p
Gt.
without 4 ft.
Sw. or Ch. pp 8 ft.

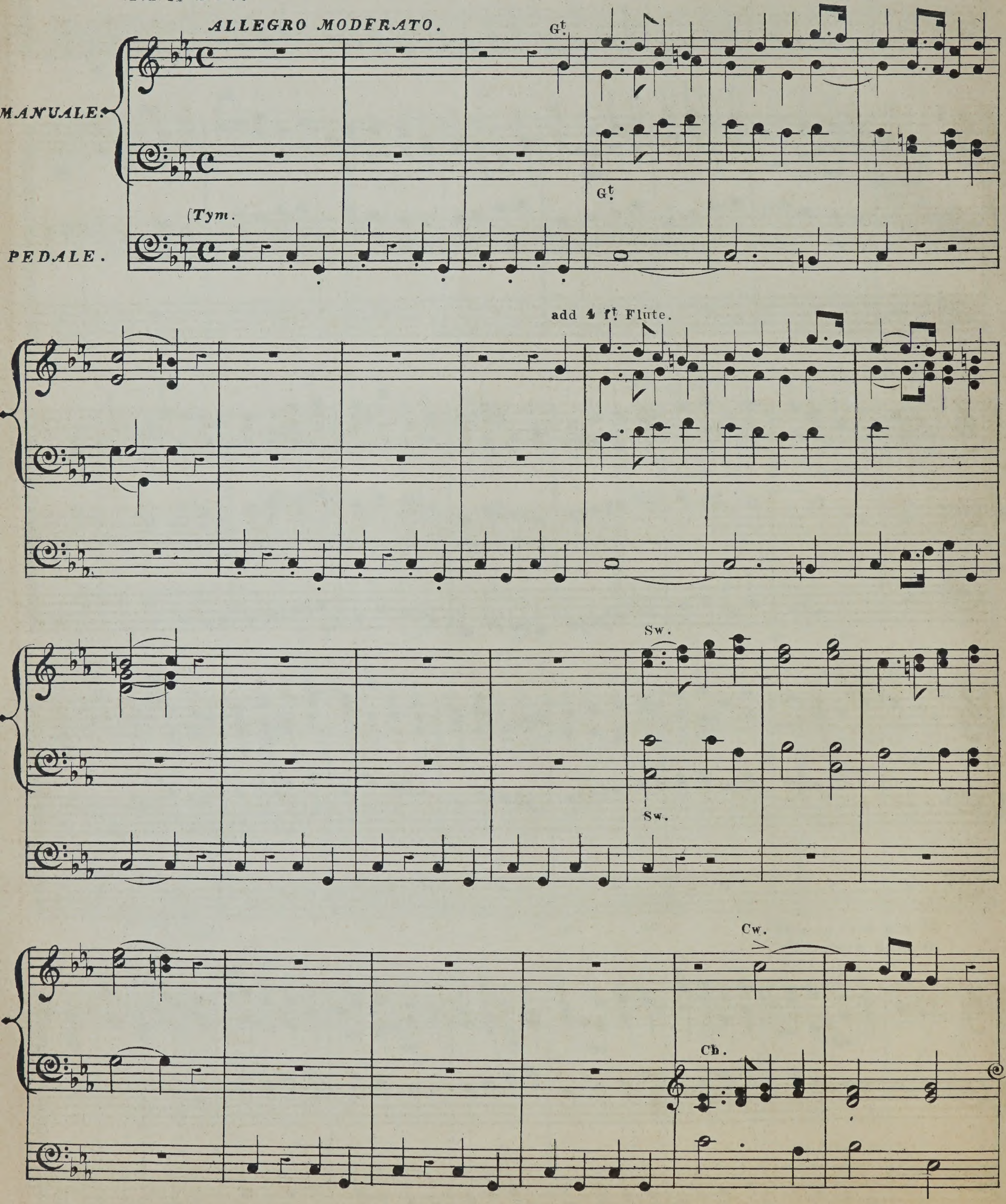

Sw. pp
Gt 8 ft
Ch.
Gt 8 & 4 ft coup. to
Sw. with Reeds 8 ft
Coup. to Gt
poco rit:

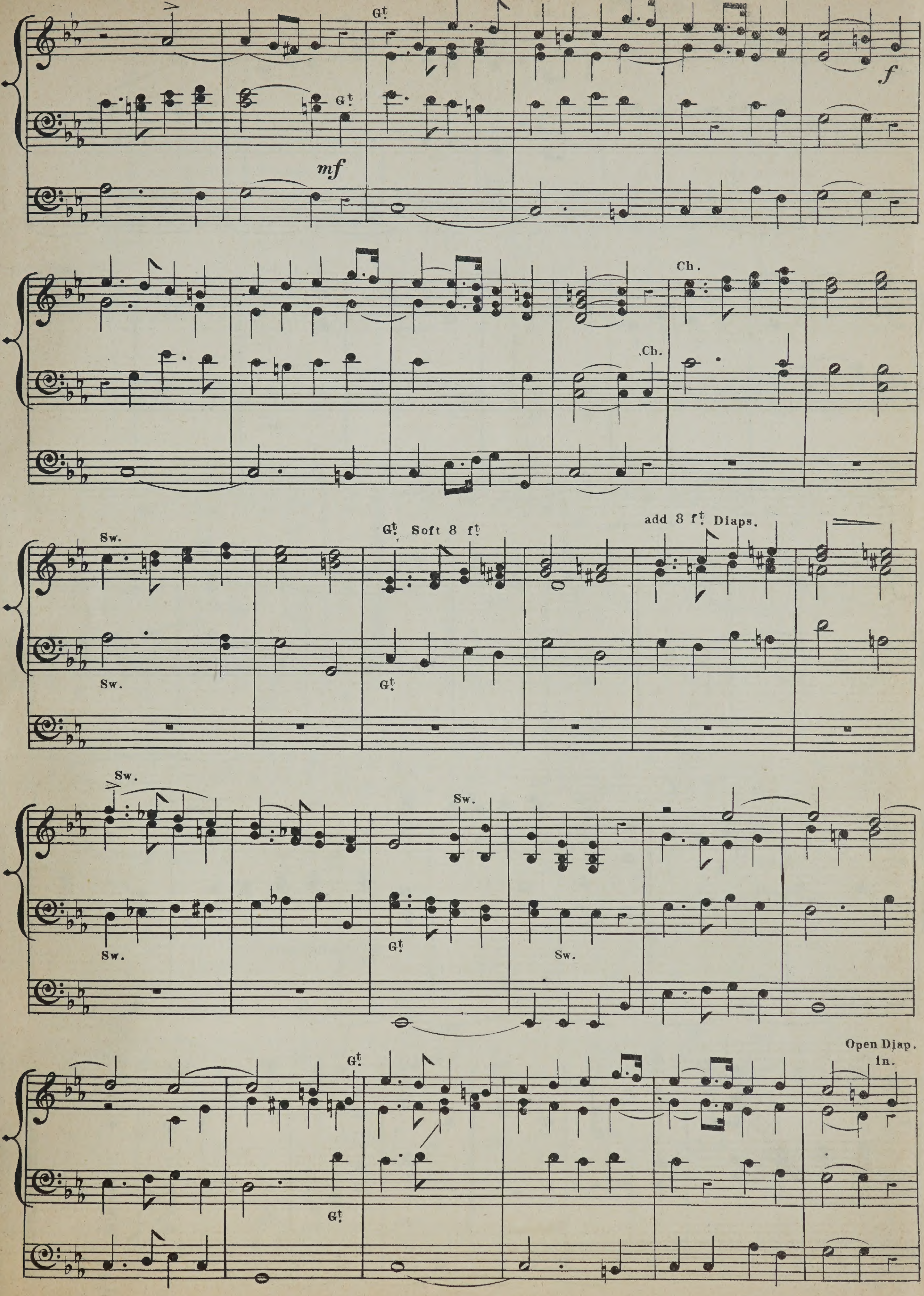
ENTR' ACTE.

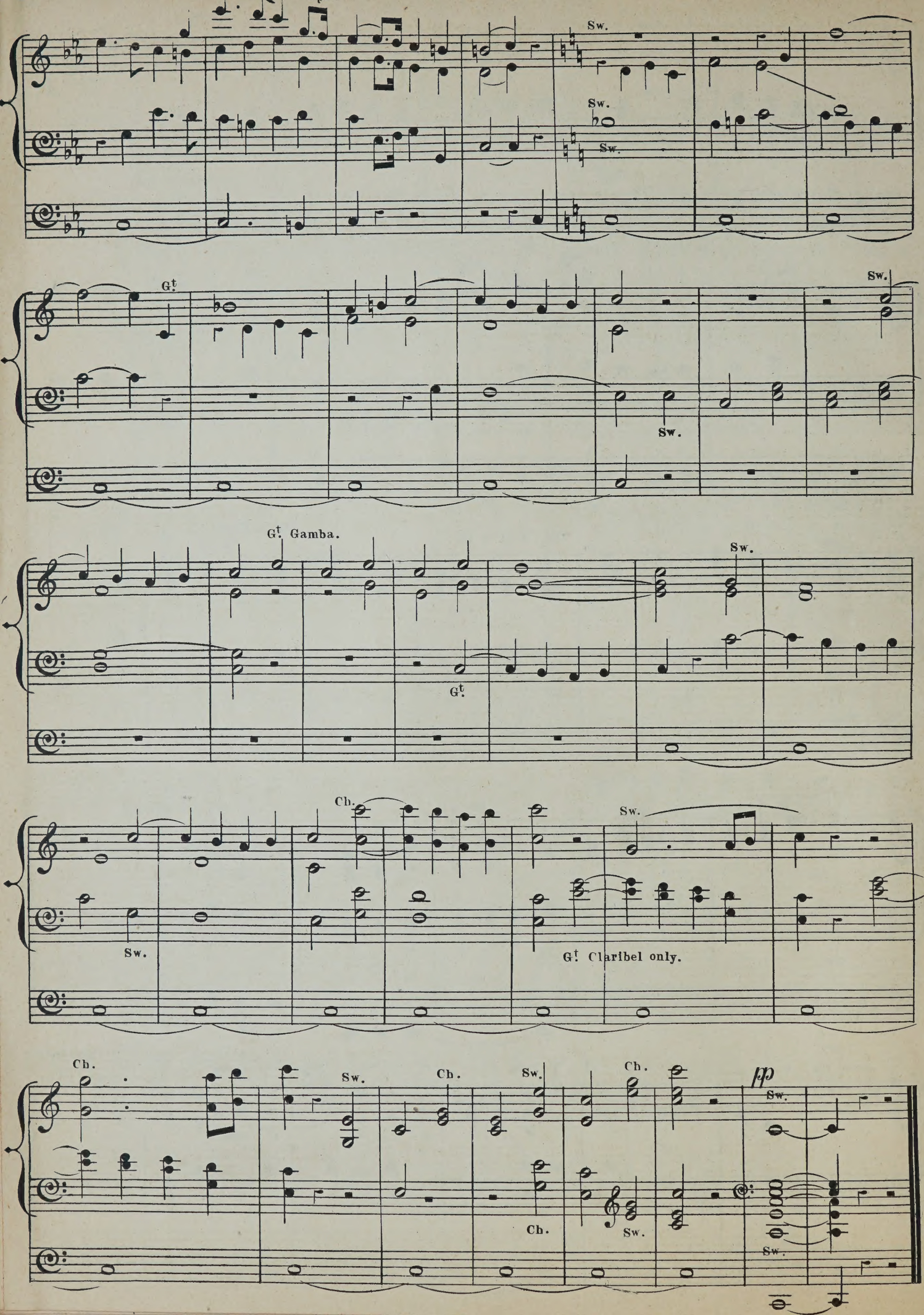
(JOSEPH.)

Sw. with Oboe.
Gt. Soft 8 ft. coupled to Sw.
Ch. 8 ft.
Ped. 16 & 8 ft.

MEHUL.

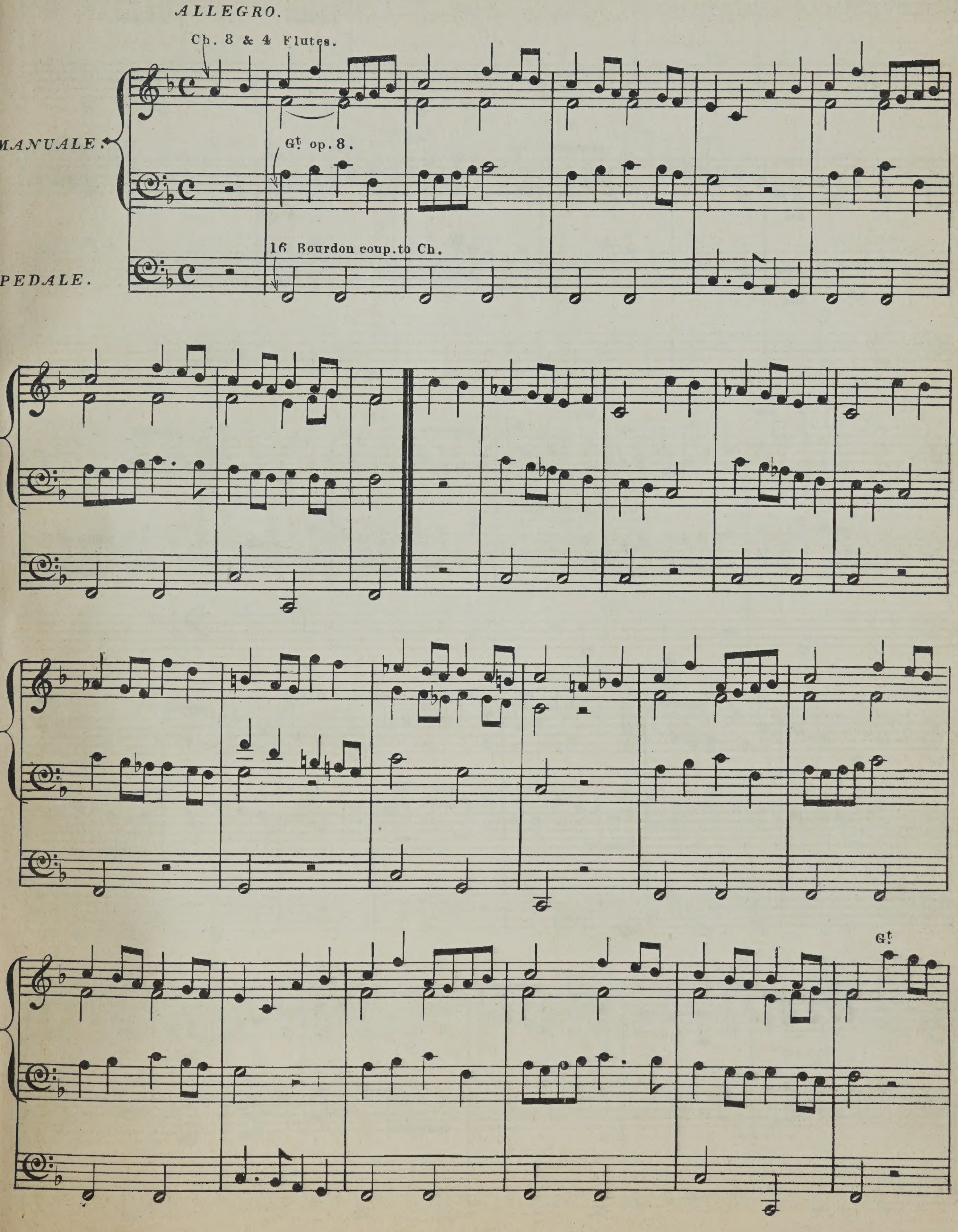


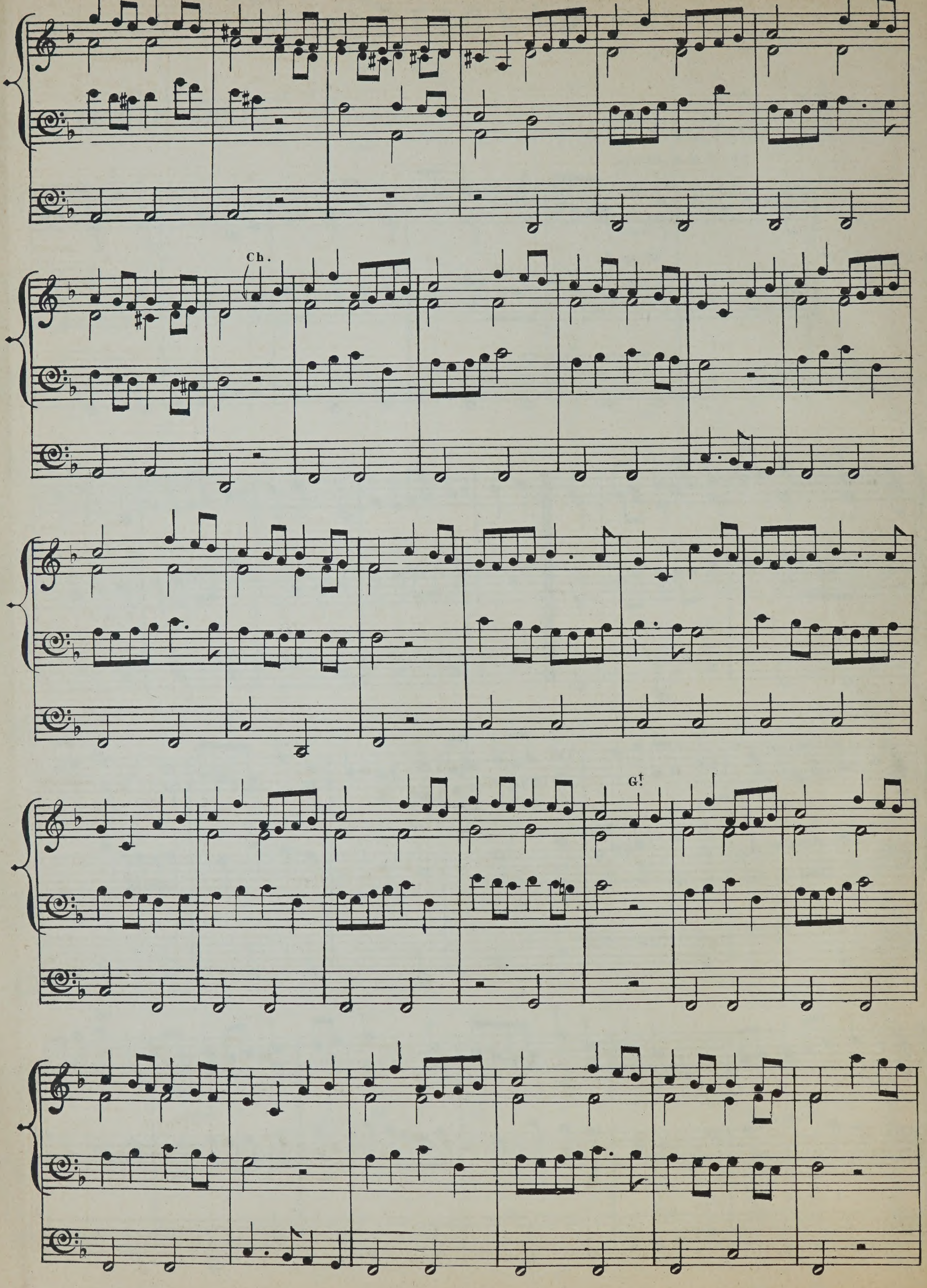

Gt.
Gt.
mf
f
Ch.
Ch.
Sw.
Gt. Soft 8 ft.
add 8 ft. Diaps.
Sw.
Gt.
Sw.
Sw.
Sw.
Gt.
Sw.
Gt.
Gt.
Open Diap.
in.

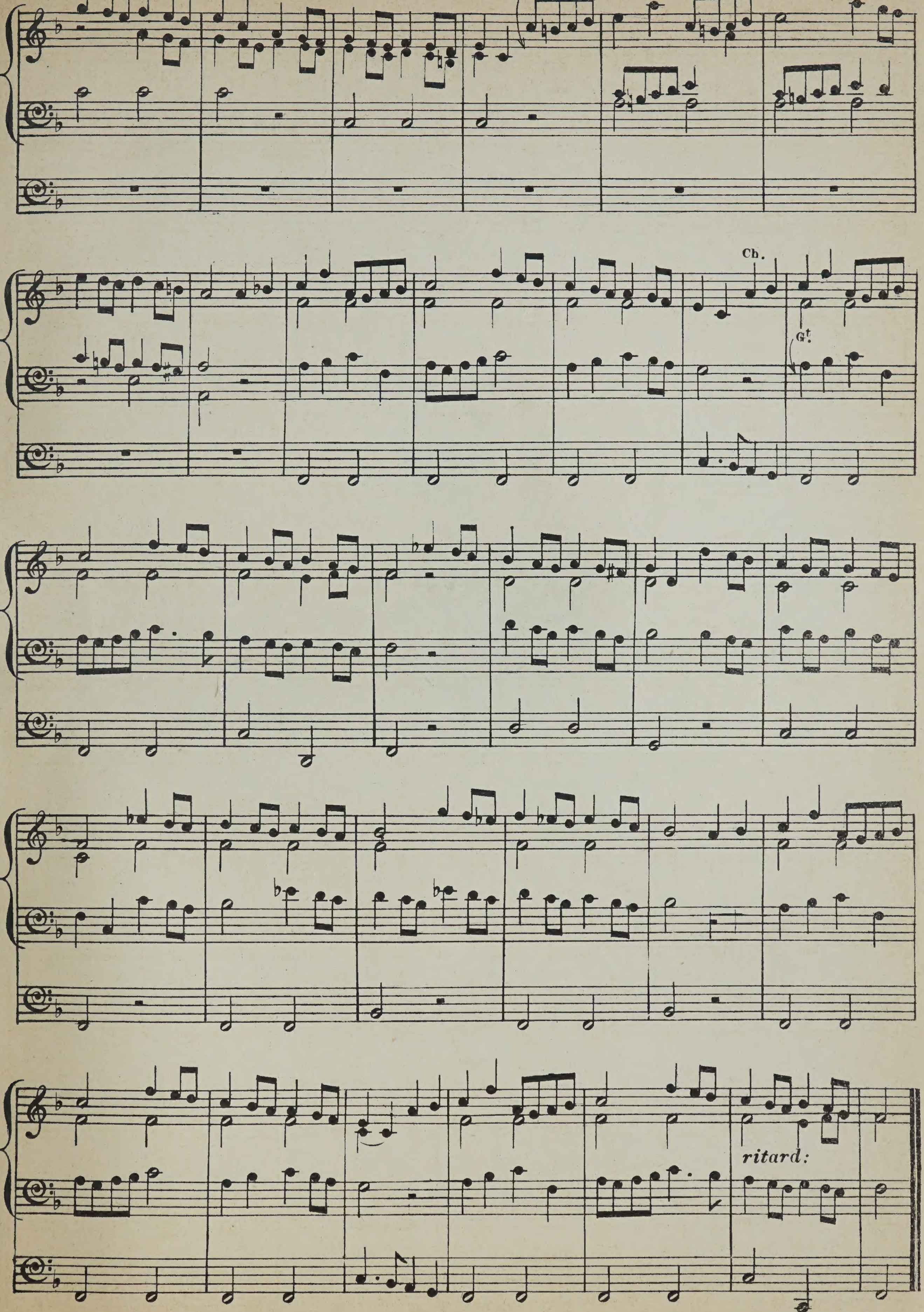

Sw.
Sw.
Sw.
Gt.
Sw.
Sw.
Gt. Gamba.
Sw.
Gt.
Ch.
Sw.
Sw.
Gt. Claribel only.
Ch.
Sw.
Ch.
Sw.
Ch.
pp
Sw.
Ch.
Sw.
Sw.

GAVOTTE.

PADRE MARTINI.




Ch.
G†


Ch.
Gt.
ritard:

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(Organ 4)

THE CHIMES

OF
GLOUCESTER CATHEDRAL

ARRANGED BY

C. LEE WILLIAMS.

GLOUCESTER, 1891

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PREFACE.

THERE is plenty of evidence of the fact that in bygone days Gloucester was celebrated for its bells. There was a bell foundry in Gloucester as early as the reign of Edward III., and documents, now in the possession of the Dean and Chapter of Ely, tell us that Master John, of Gloucester, cast four bells for the new belfry in that city in 1345. In Abbott Parker's Register there is a copy of an agreement between the Abbott and Thomas Loveday, bell founder, dated 1527, in which the latter "hath covenaunted and bargayned with the Abbott to repayre a chyme gonge uppon eight belles, and uppon two ympnes, that is to say *Christe Redemptor omnium* and *Chorus novæ Jerusalem*, well, tuynable, and wokemanly by the Fest of All Sayntes next ensuinge for which the seid Abbott promyseth to pay the seid Thomas Loveday four marcs sterlinge at the fynisshement of his seid repayre."

It seems that at the dissolution of the Abbey the bells were allowed to remain, for an indenture (A.D. 1553) between the King's Commissioners and the Bishop of Worcester and Gloucester shows that "the seid Commission have redelyvered unto the Deane and Chapter one great bell whereon the clock strykithe, and eight other bells whereuppon the chyme goithe."

It is unfortunate that no documents can be found giving reasons why the tunes played by the chimes should have been changed, but we may presume that the two "ympnes" (hymns) *Christe Redemptor* and *Chorus novæ Jerusalem* were played up to 1680, to which date the present chimes can be traced.

The following four tunes are set in the key of C minor, the ring being tuned in the key of E flat, and the great bell giving low C.

No. 1. Melody composed by Stephen Jeffries, Organist of Gloucester Cathedral, 1680—1712, and is buried in the east ambulatory of the cloisters. Sir John Hawkins, in his "History of Music," says, "there is a Gloucester tradition that Mrs. Jeffries (to cure her husband of the habit of staying late at the tavern) drest up a fellow in a winding sheet, with directions to meet him with a candle in the cloisters through which he had to pass on his way home; but that on attempting to terrify him, Jeffries only expressed his wonder by saying, 'I thought all you ghosts had been in bed afore this time.'"

No. 2. Melody composed by Dr. W. Hayes, a Chorister Boy of Gloucester Cathedral, afterwards Organist of Worcester Cathedral and Professor of Music at Oxford, 1707—1777.

No. 3. Melody composed by Dr. Stephens, a Chorister Boy of Gloucester Cathedral, afterwards Organist of Salisbury Cathedral, and acted as Conductor at the Gloucester Festival of 1766, when a Cantata of his was first performed in public.

No. 4. Melody composed by Mr. Malchair, of Oxford, who appears to have led the band at the Triennial Festivals from 1759 to 1775.

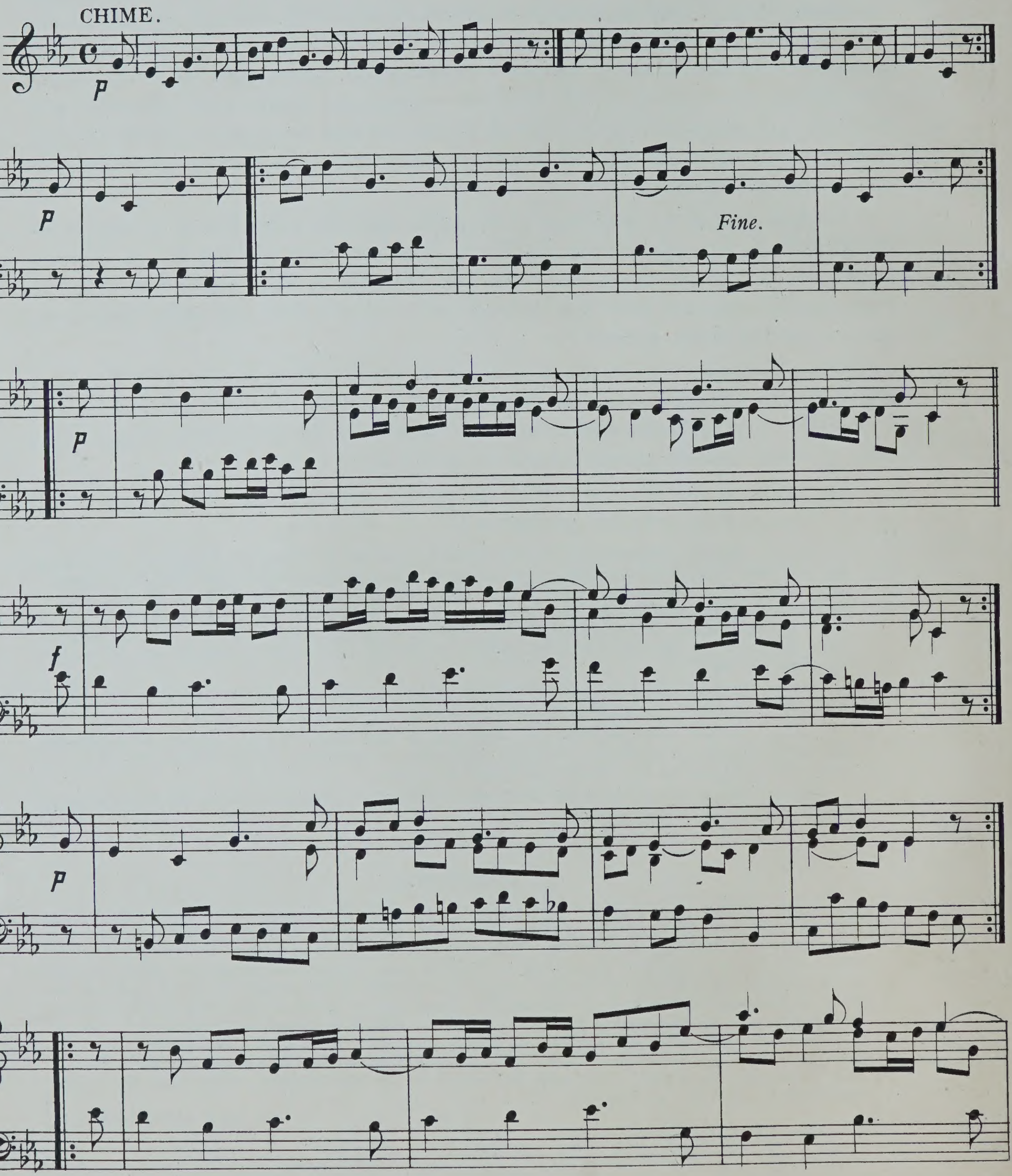
In Memoriam.

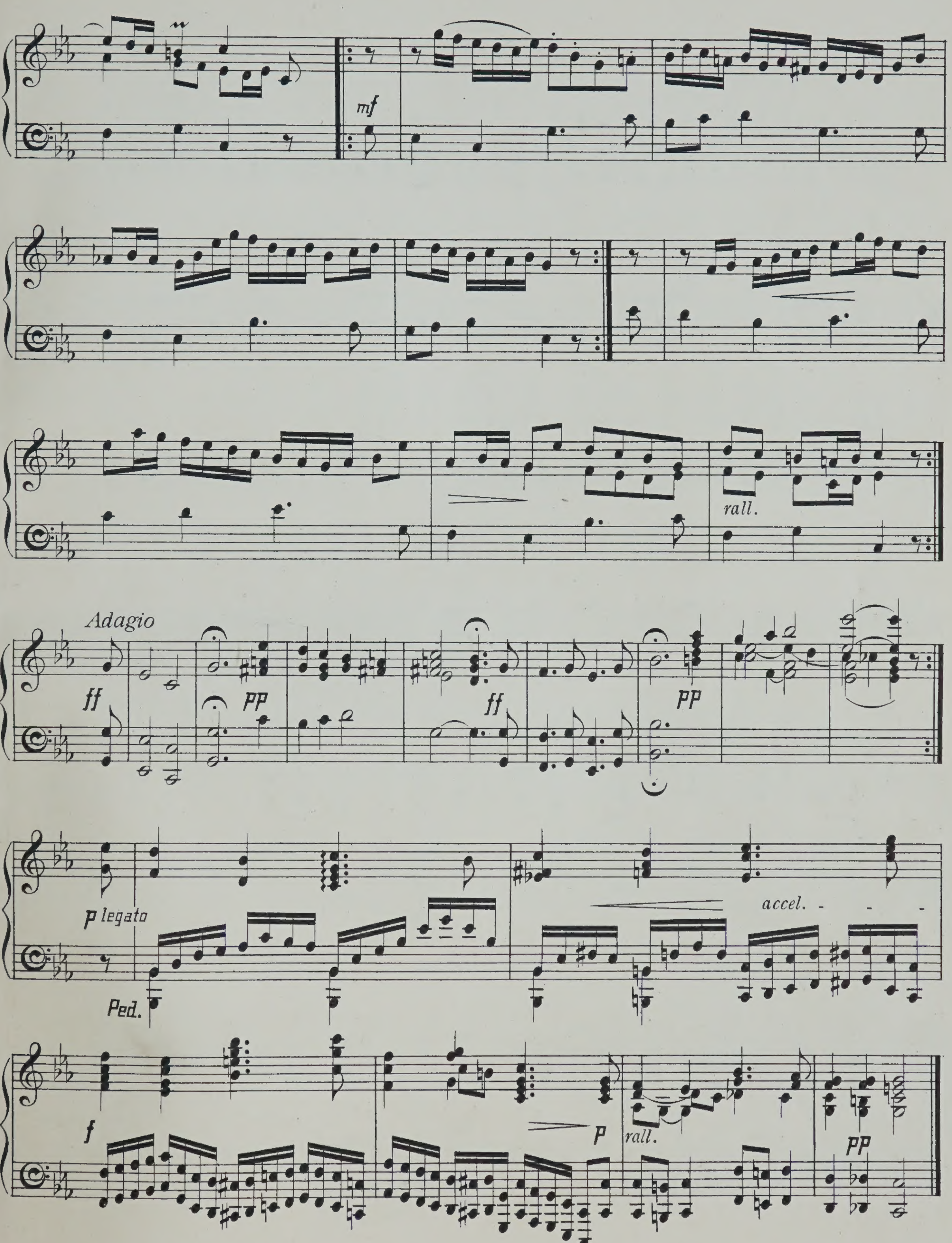
Since writing this Preface I have to record with very deep sorrow the death of my Father-in-law, Mr. W. P. Price, of Tibberton Court, Gloucester, to whom I had dedicated this arrangement of the Cathedral Chimes. It is well known what a keen interest Mr. Price took in the Gloucester Festival, and how generously he supported and financed the movement started in 1886 by Dean Butler (now Master of Trinity), for the introduction of free recitals of sacred music in the Nave of Gloucester Cathedral. It was always a great pleasure to Mr. Price to feel that the citizens of Gloucester, of all classes and creeds, so evidently have appreciated and valued this effort to popularise the cause of sacred music in the Mother Church of the diocese. No words of mine are needed to perpetuate the memory of one so universally respected, yet it is with a mournful pleasure that I associate Mr. Price's name with the chimes of the old Cathedral, which, since his earliest childhood, he knew and loved so well.

C. LEE WILLIAMS.

Palace Yard, Gloucester,
Easter, 1891.

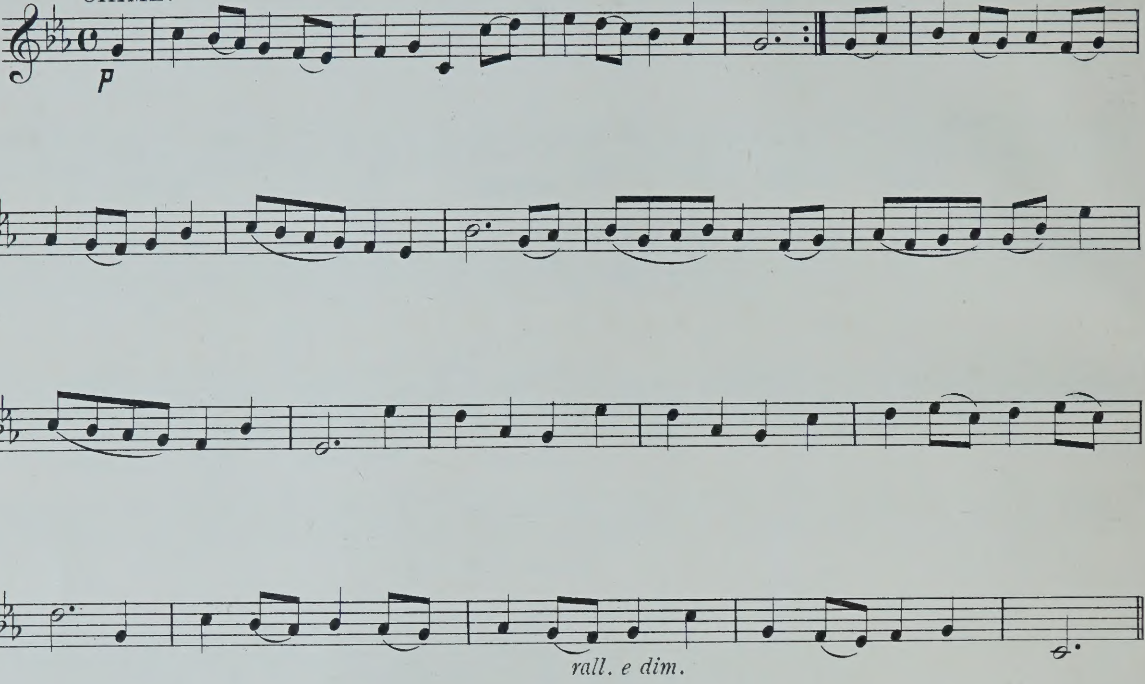
I.

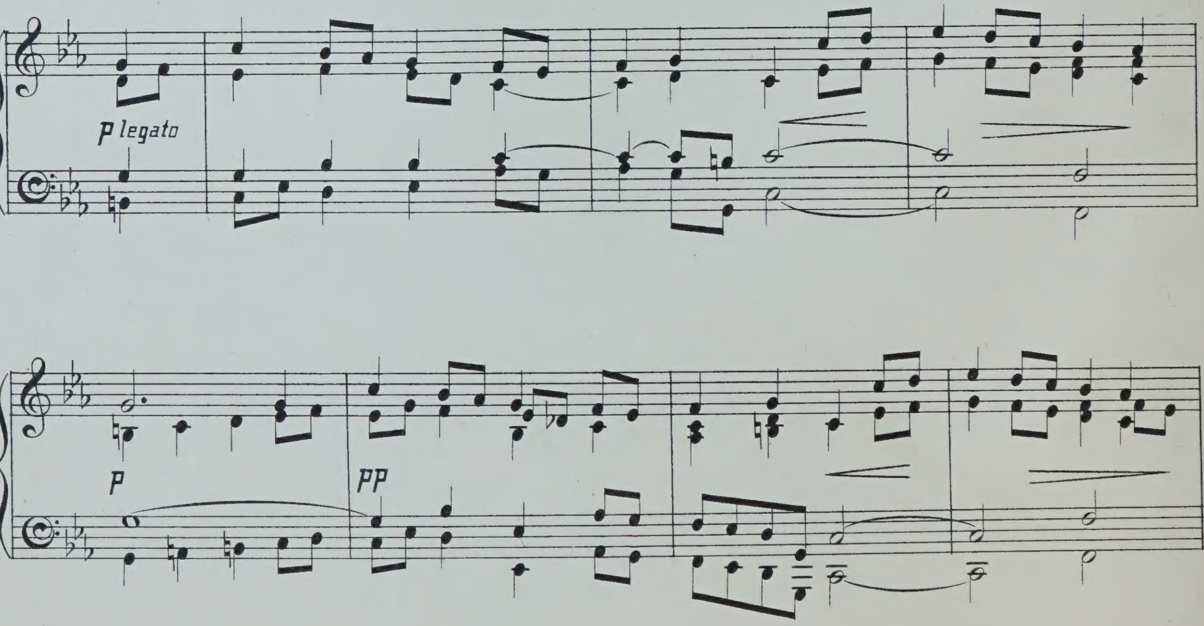


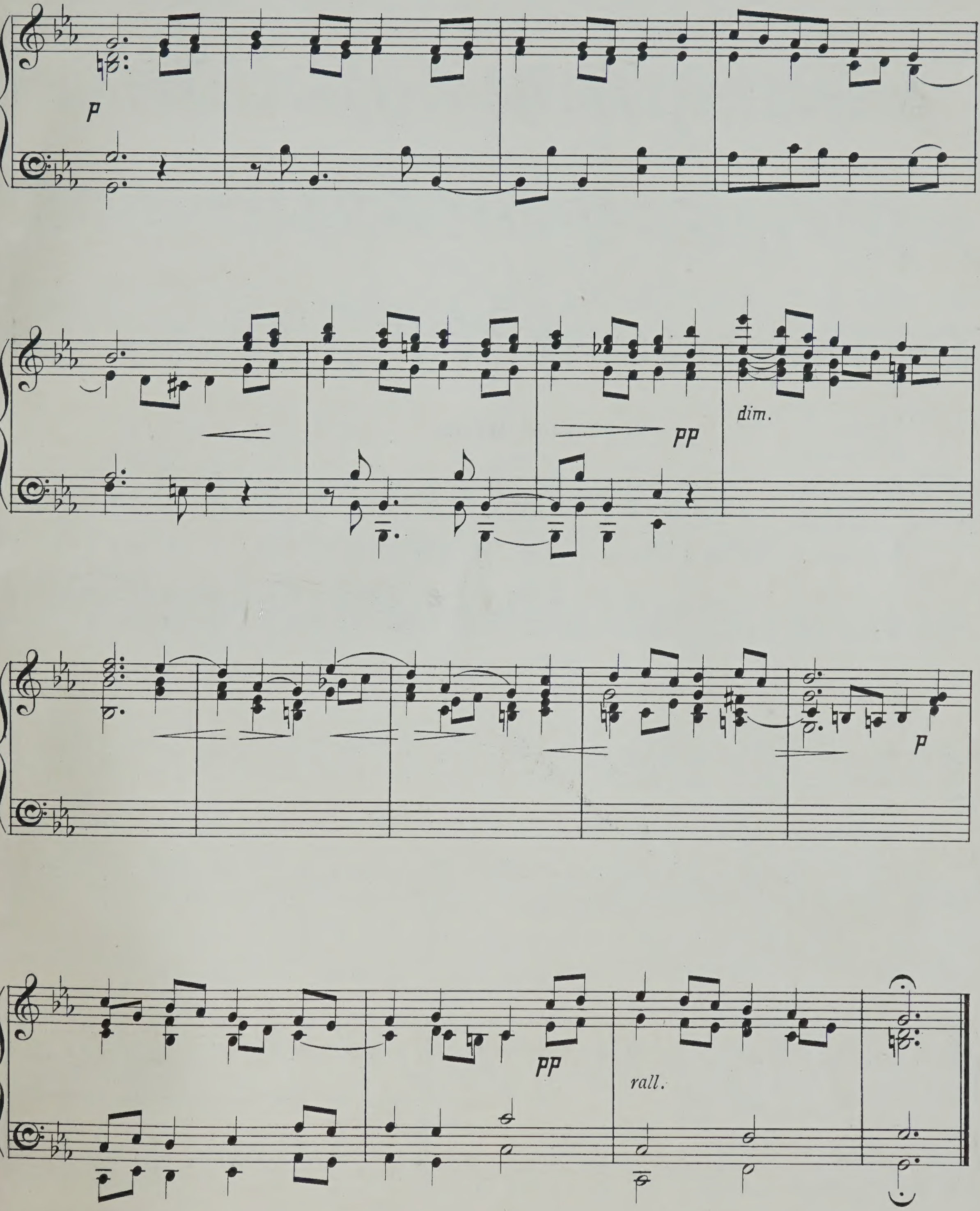

mf
rall.
Adagio
ff
pp
ff
pp
p legato
Ped.
accel. - - -
f
p
rall.
pp

II.

CHIME.



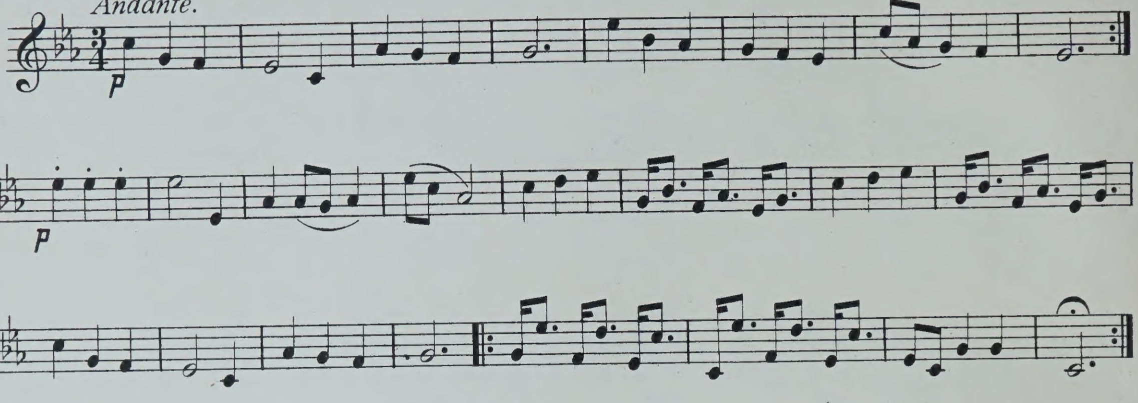



p
pp
dim.
p
pp
rall.

III.

CHIME.

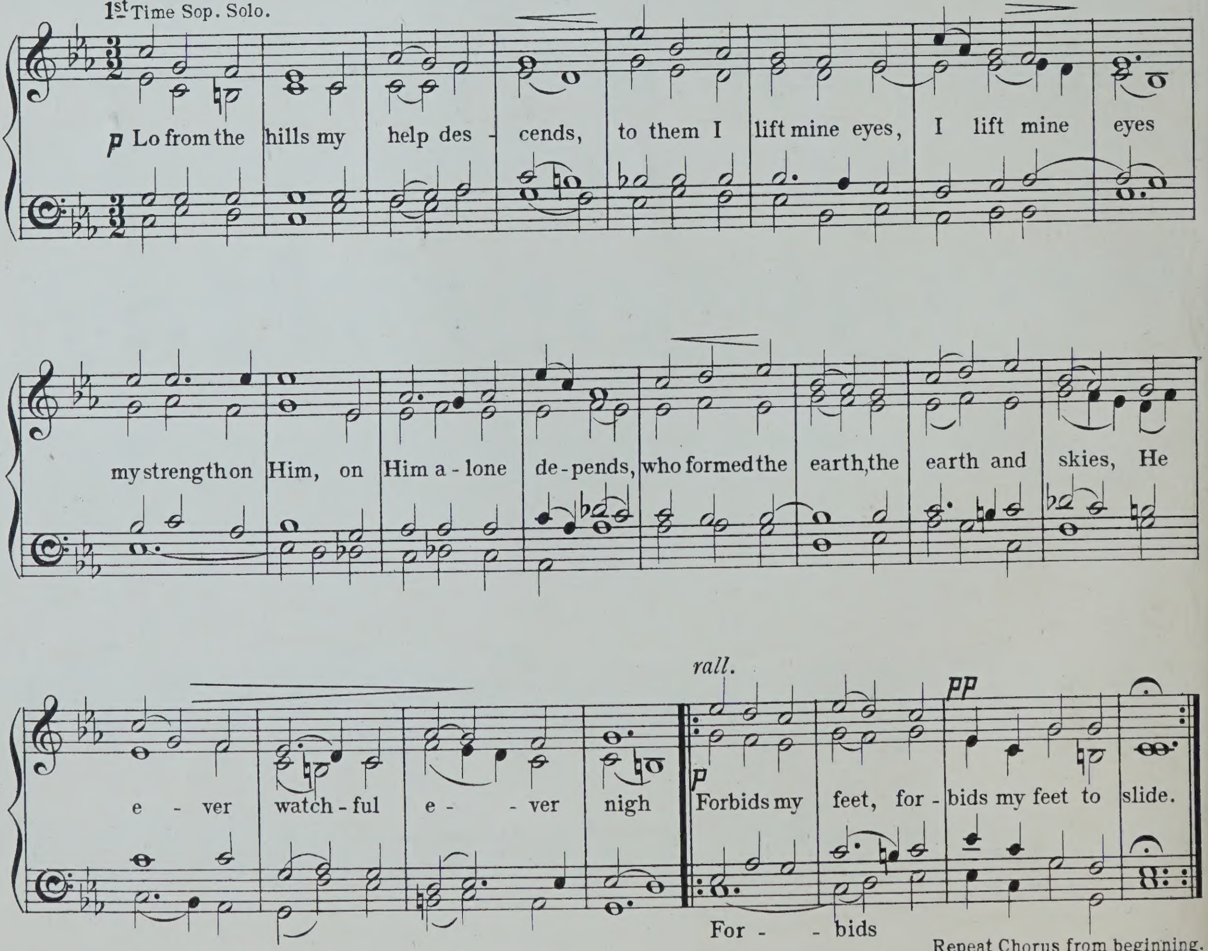
Andante.



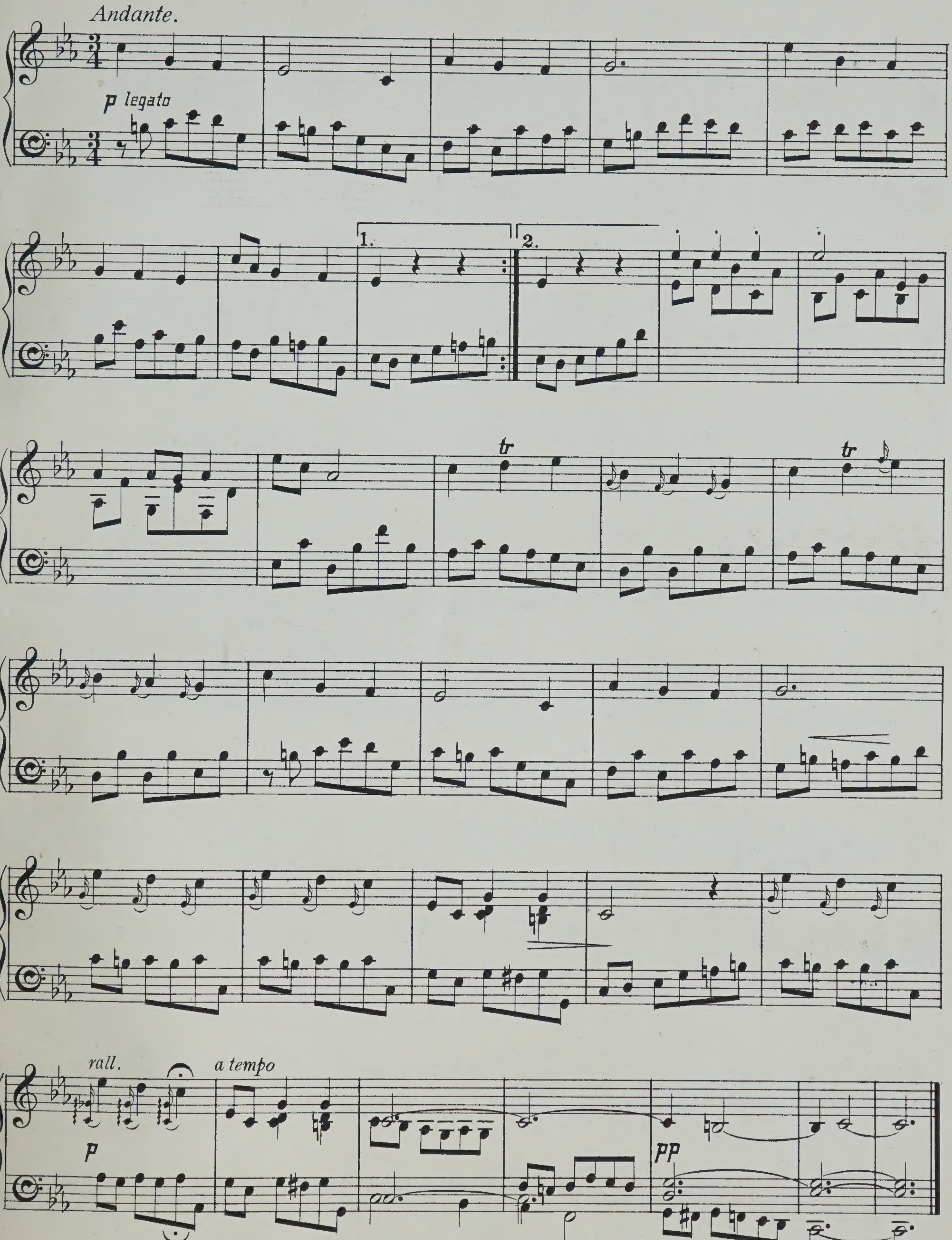
MORNING HYMN.

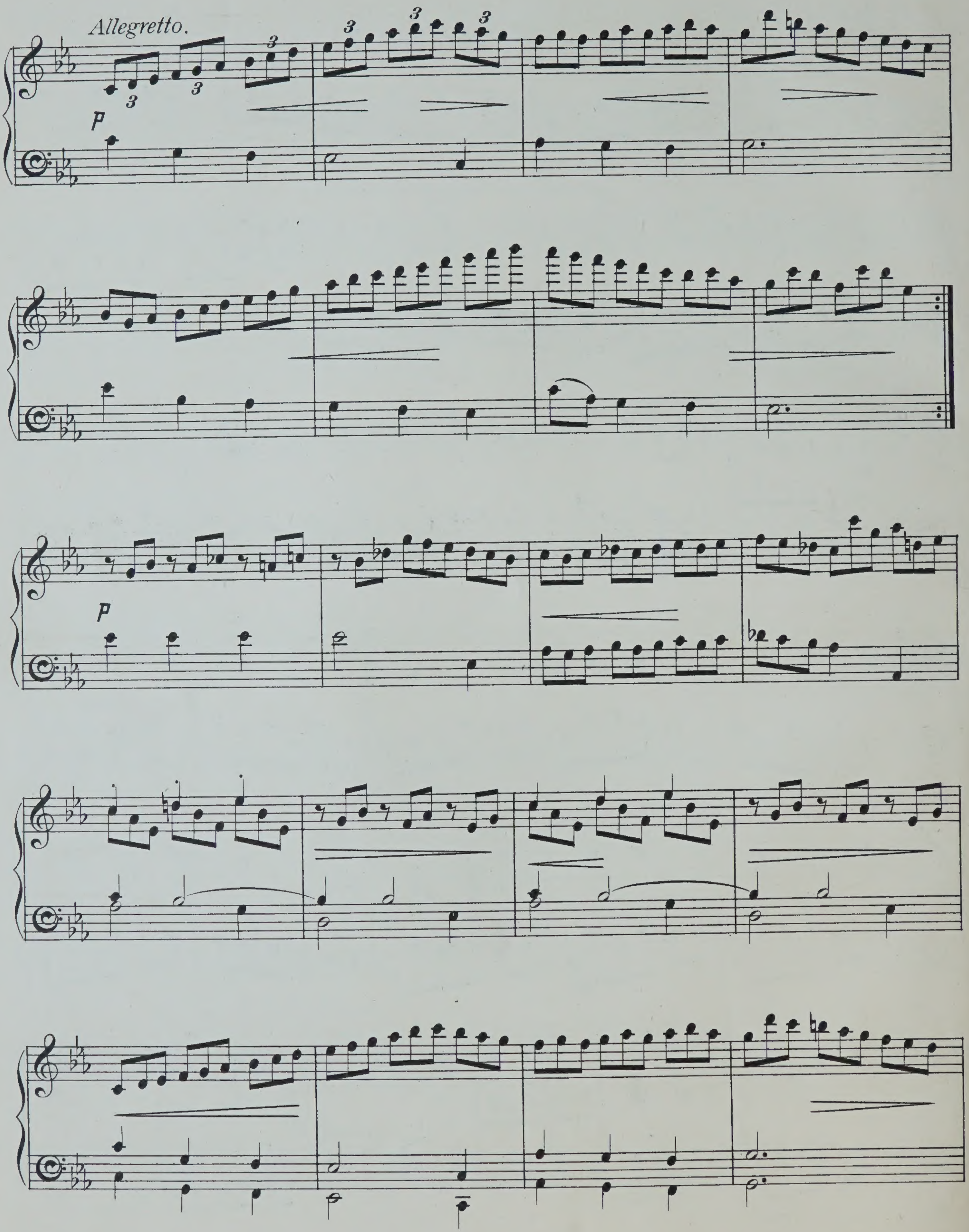
Largo.

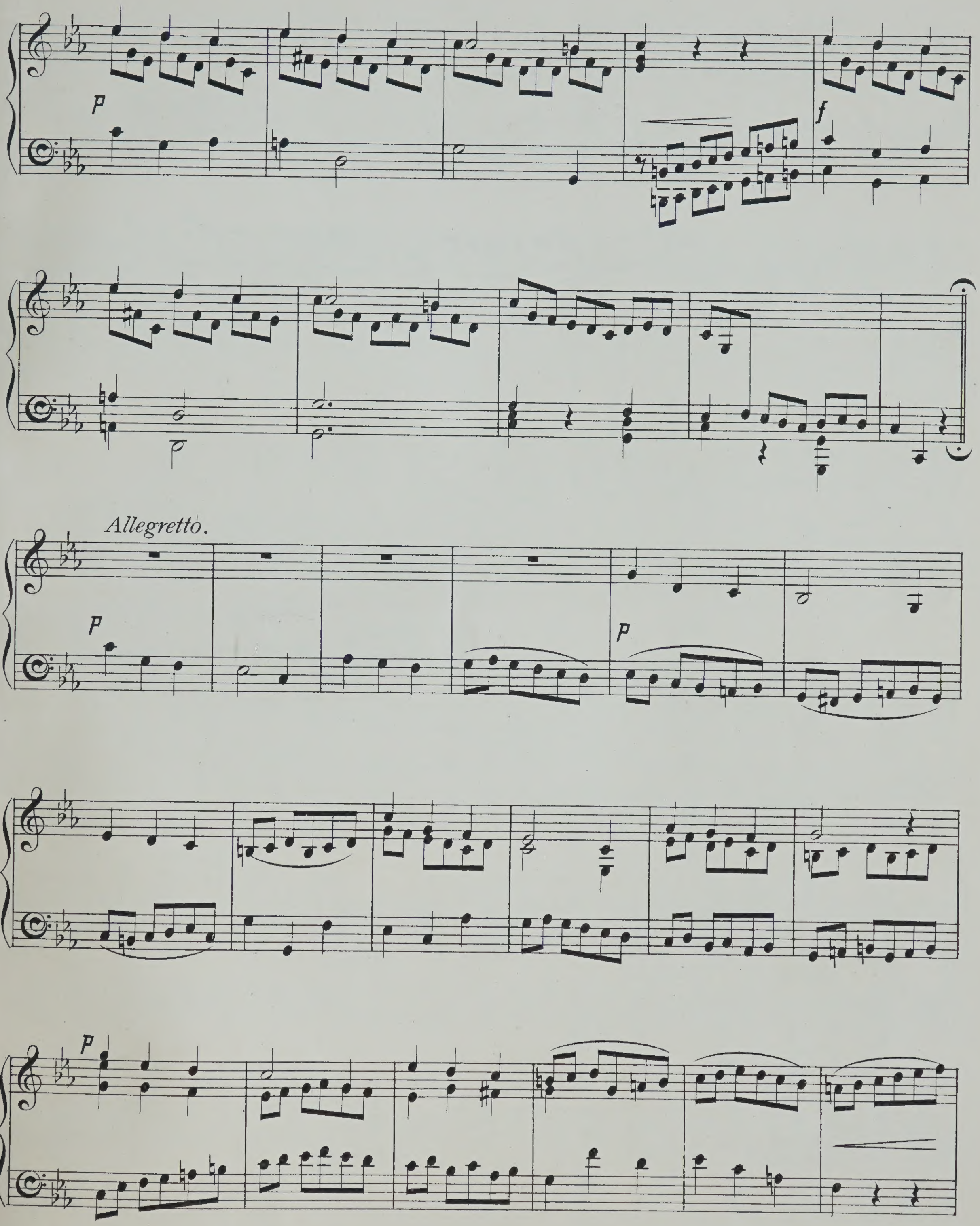
1st Time Sop. Solo.

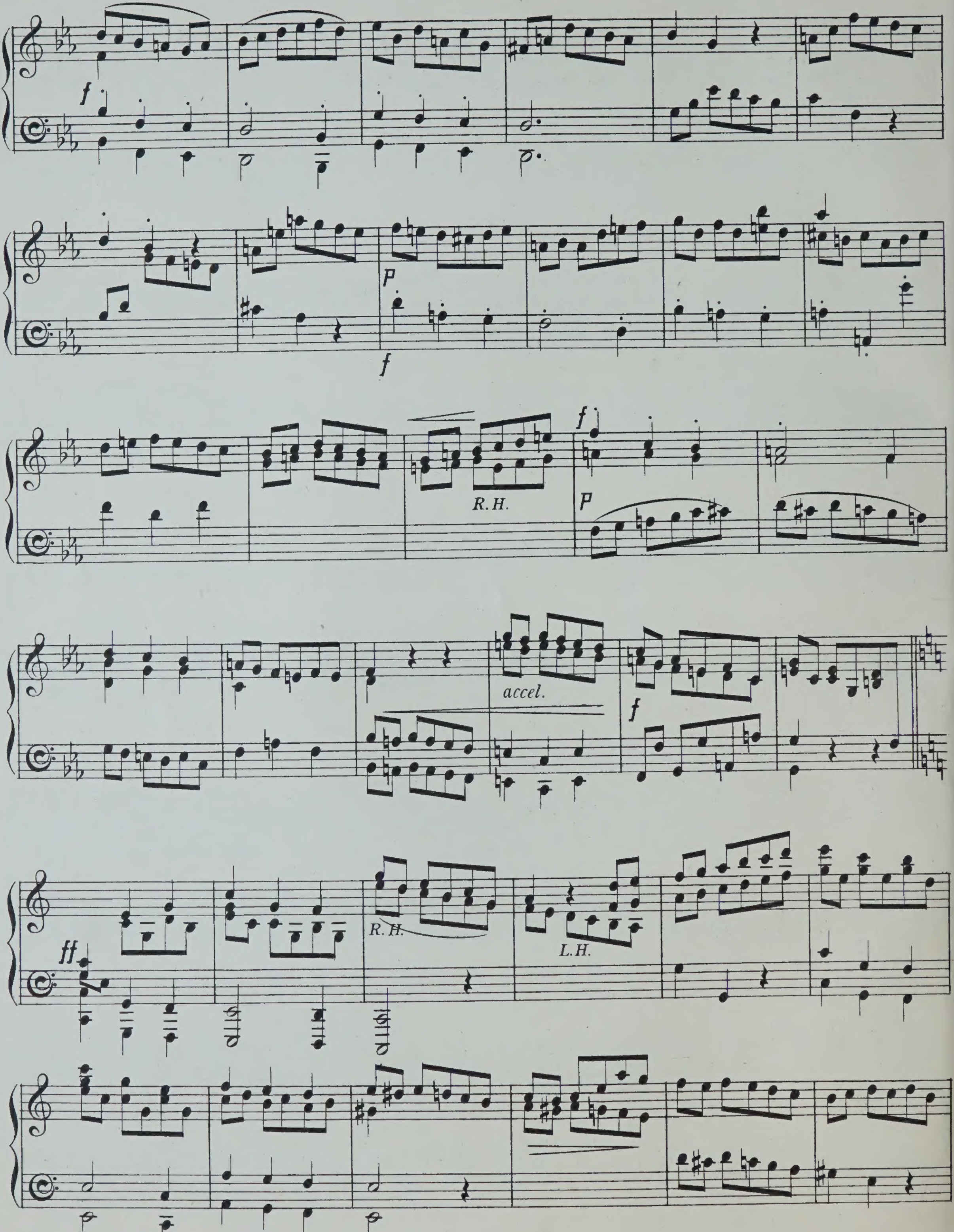

p
Lo from the hills my help des - cends, to them I lift mine eyes, I lift mine eyes
my strength on Him, on Him a - lone de - pends, who formed the earth, the earth and skies, He
e - ver watch - ful e - - ver nigh
rall.
p
Forbids my feet, for - bids my feet to slide.
pp
For - - bids

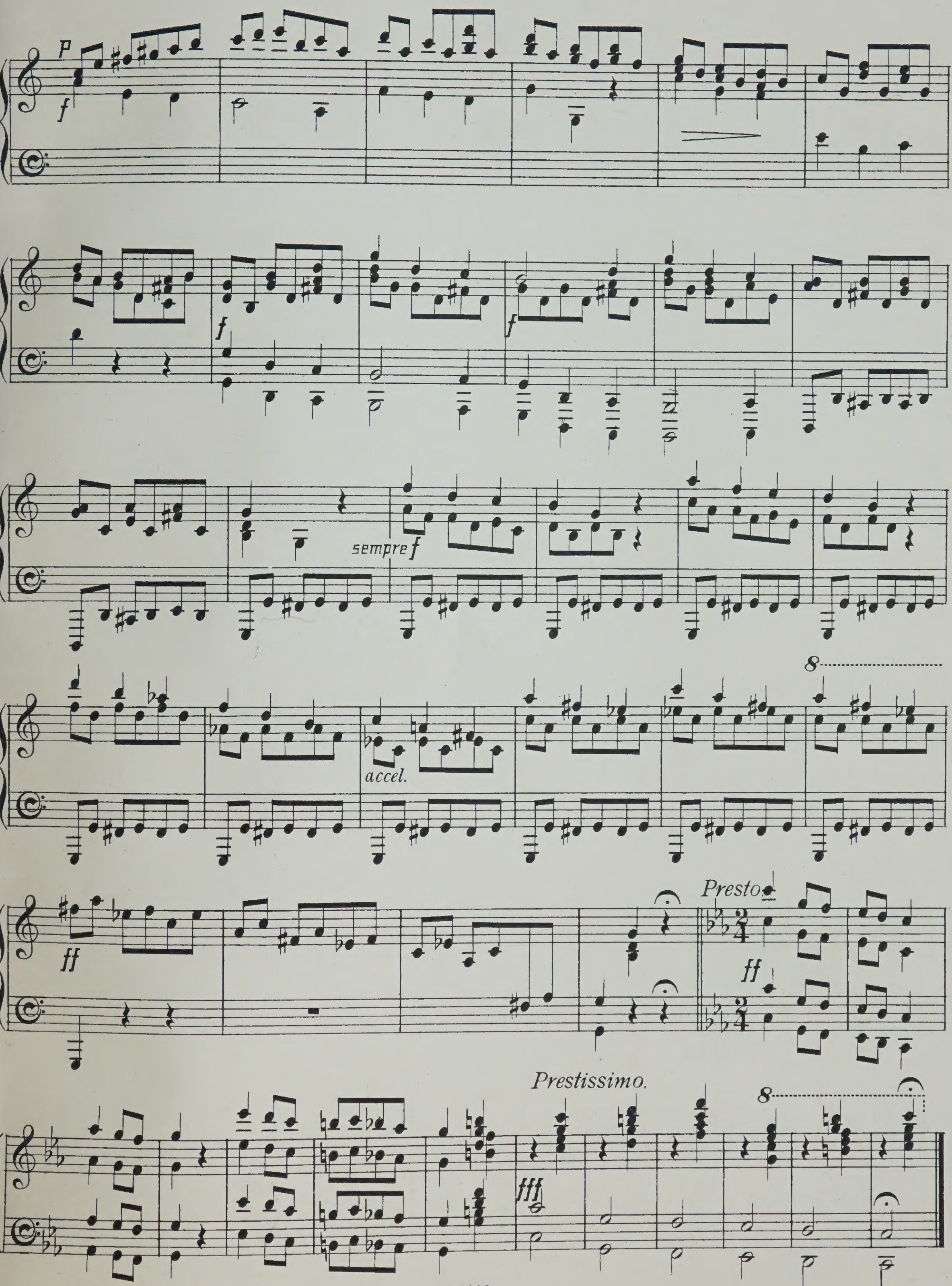
Repeat Chorus from beginning.


Andante.
p legato
1.
2.
tr
tr
rall.
a tempo
p
pp


Allegretto.
p
p

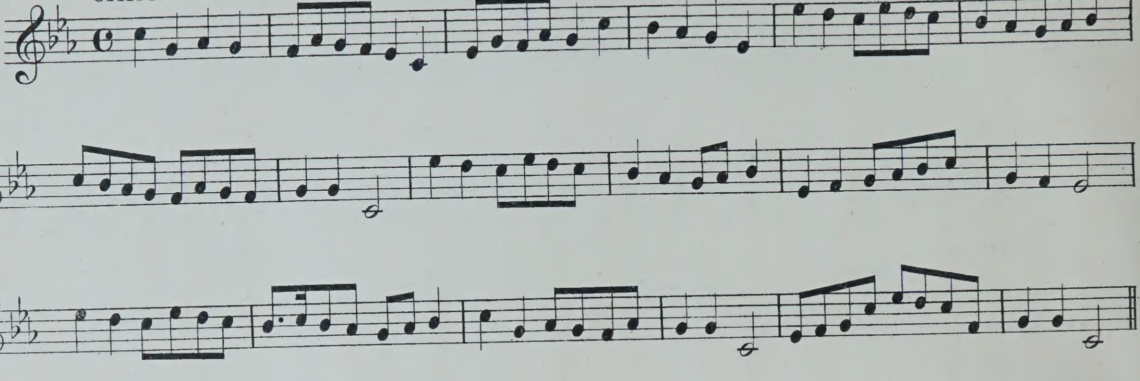

p
f
Allegretto.
p
p
p

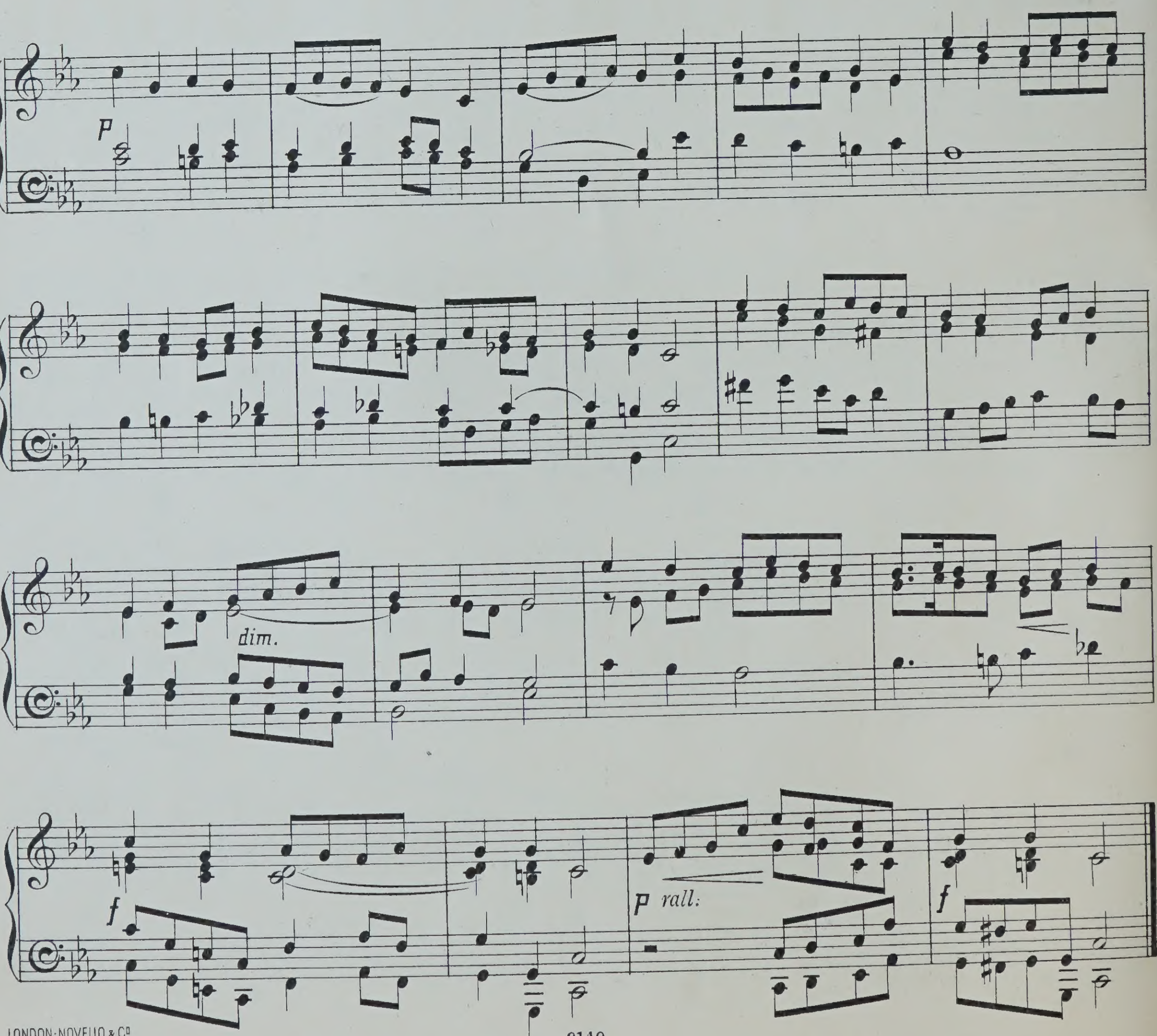

f
p
f
R.H.
f
p
accel.
f
ff
R.H.
L.H.


p
f
f
f
sempre f
accel.
8
ff
Presto.
2
4
ff
Prestissimo.
fff
8

IV.

CHIME.





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NICHOLAS L. VAN GRUISEN, JUNR, ESQ.,
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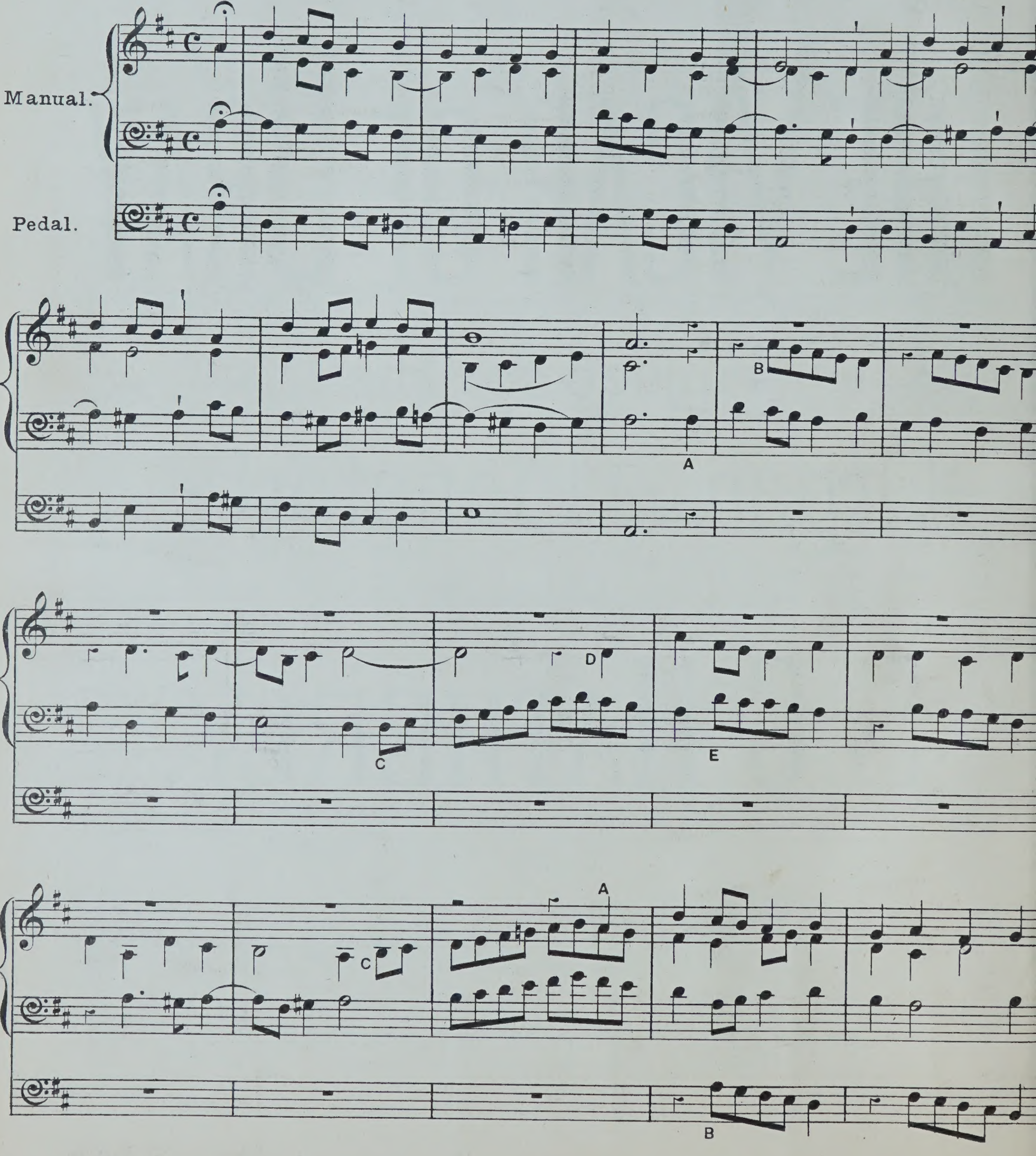
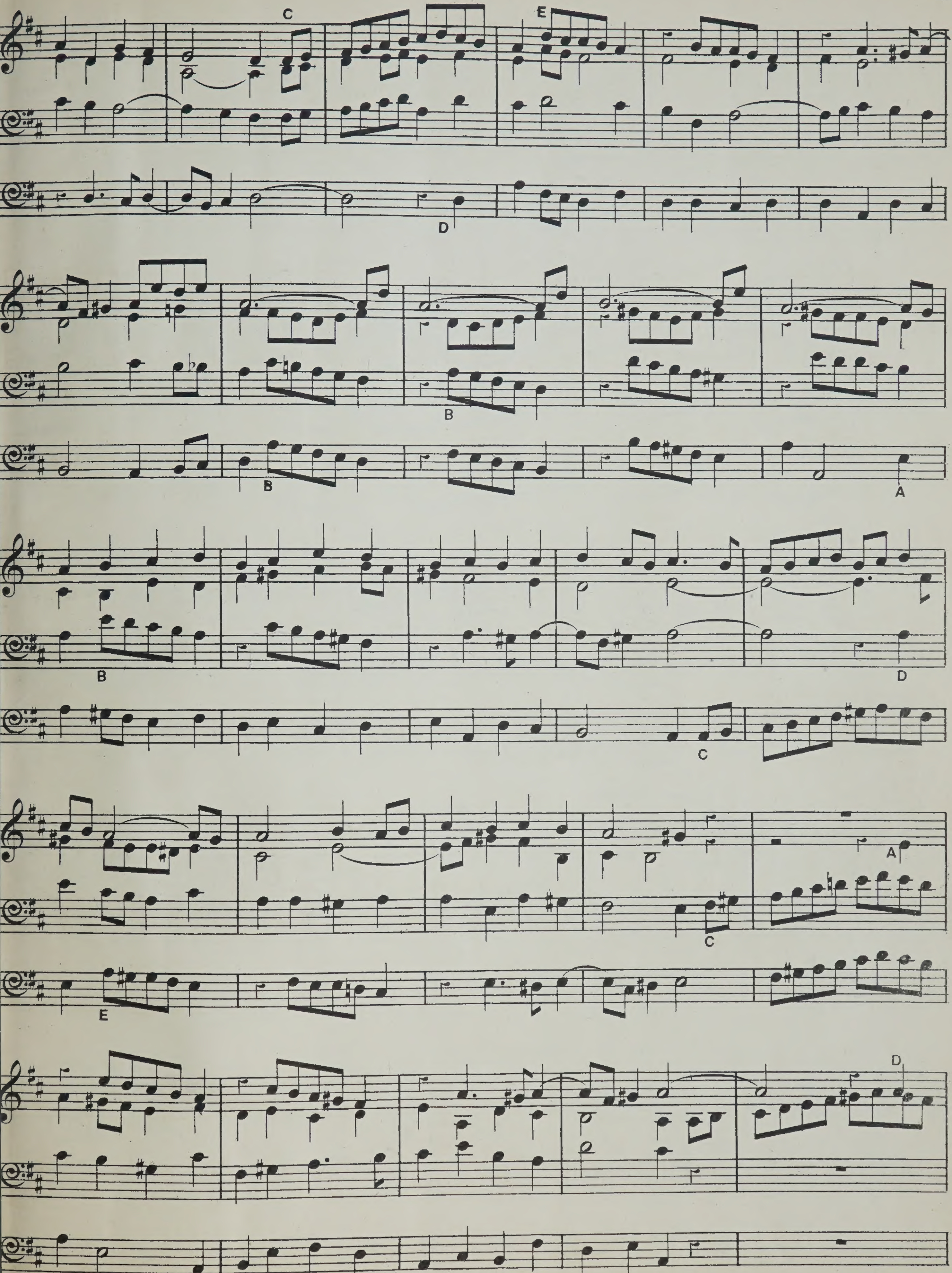
Tempo di Canto.





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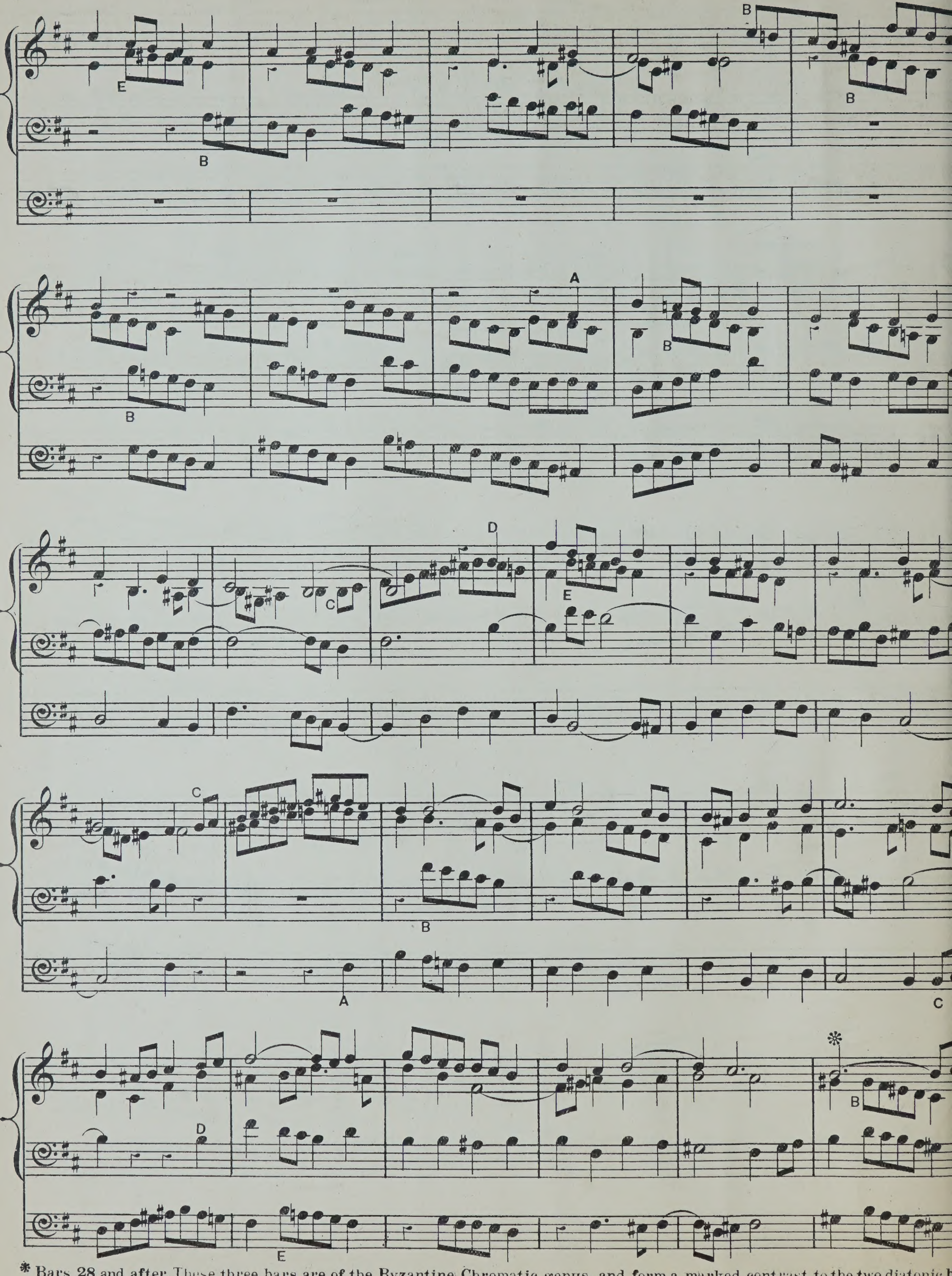
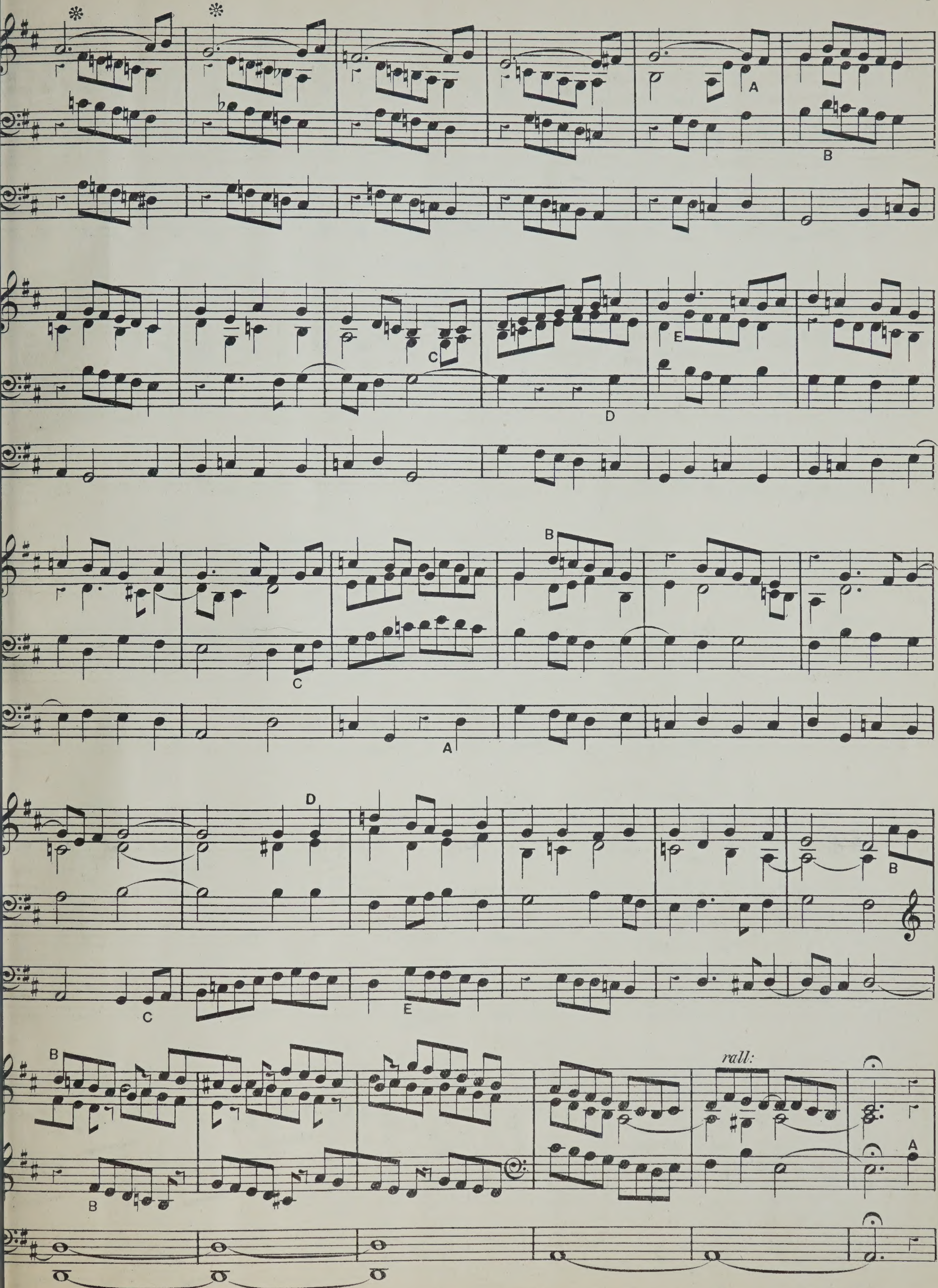


* Bars 28 and after. These three bars are of the Byzantine Chromatic genus, and form a marked contrast to the two diatonic b
[which immediately follow them.



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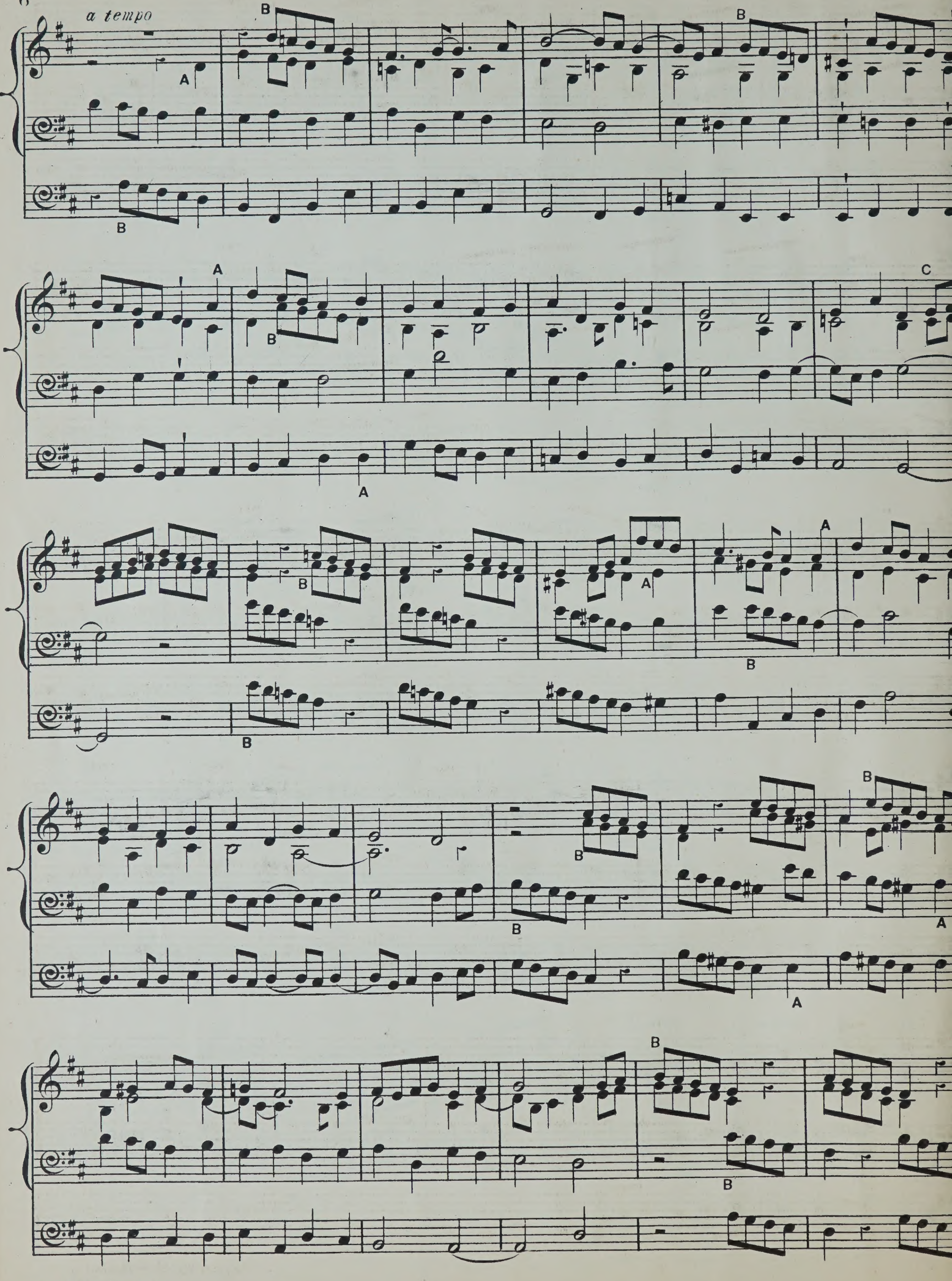
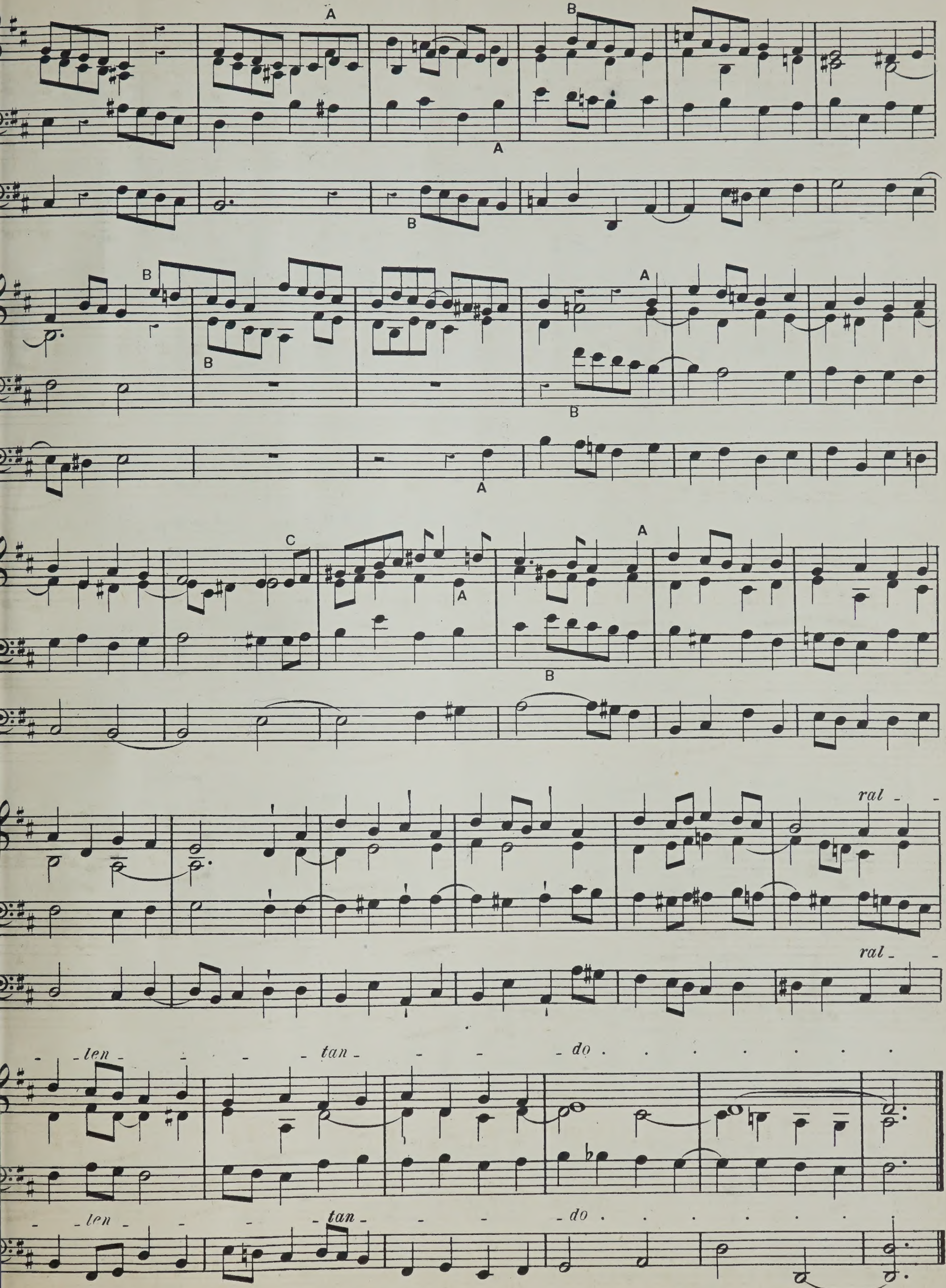

a tempo
A
B
B
B
A
B
A
C
A
B
A
A
B
B
B
B
B
A
A
B
B



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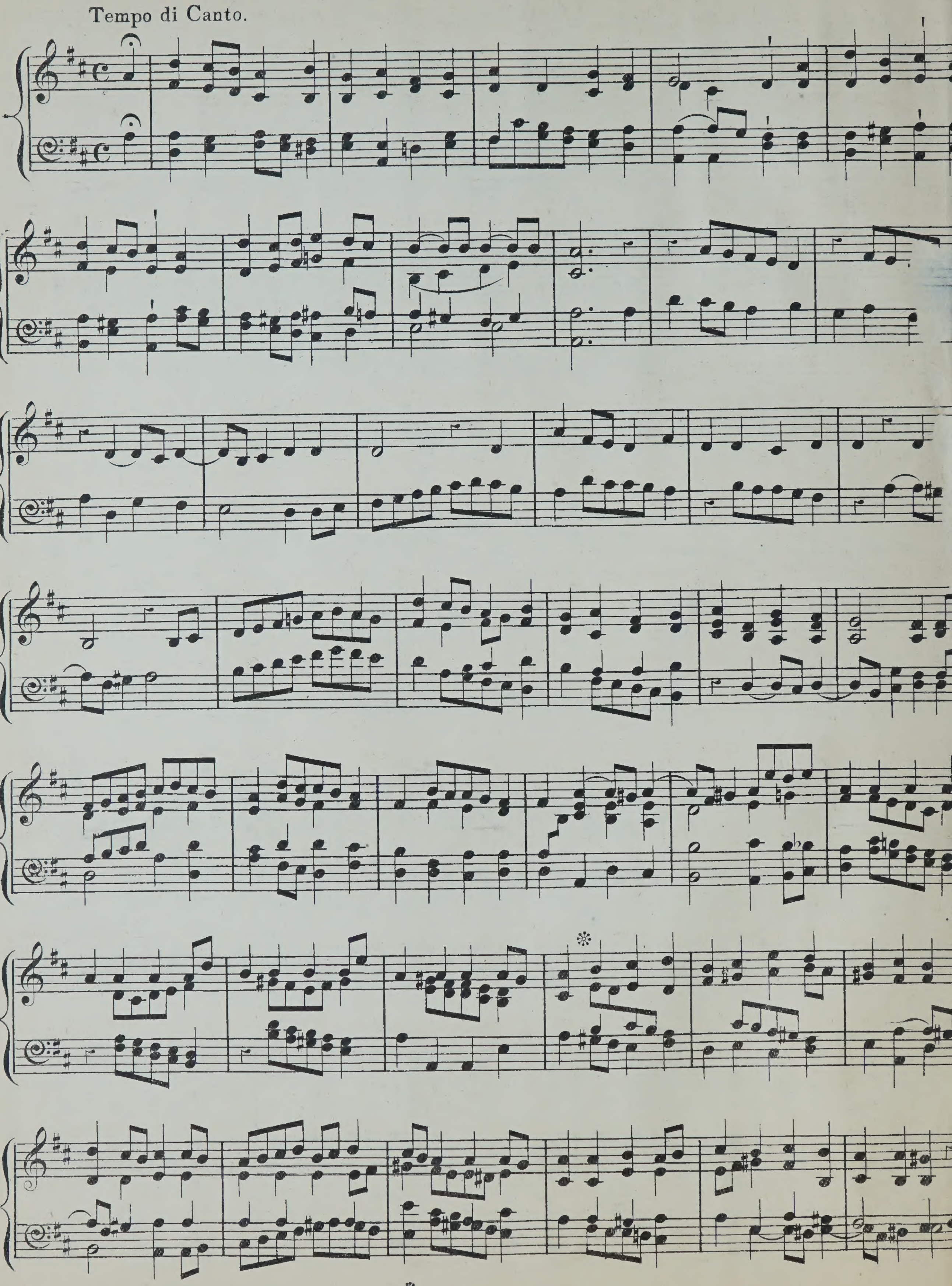
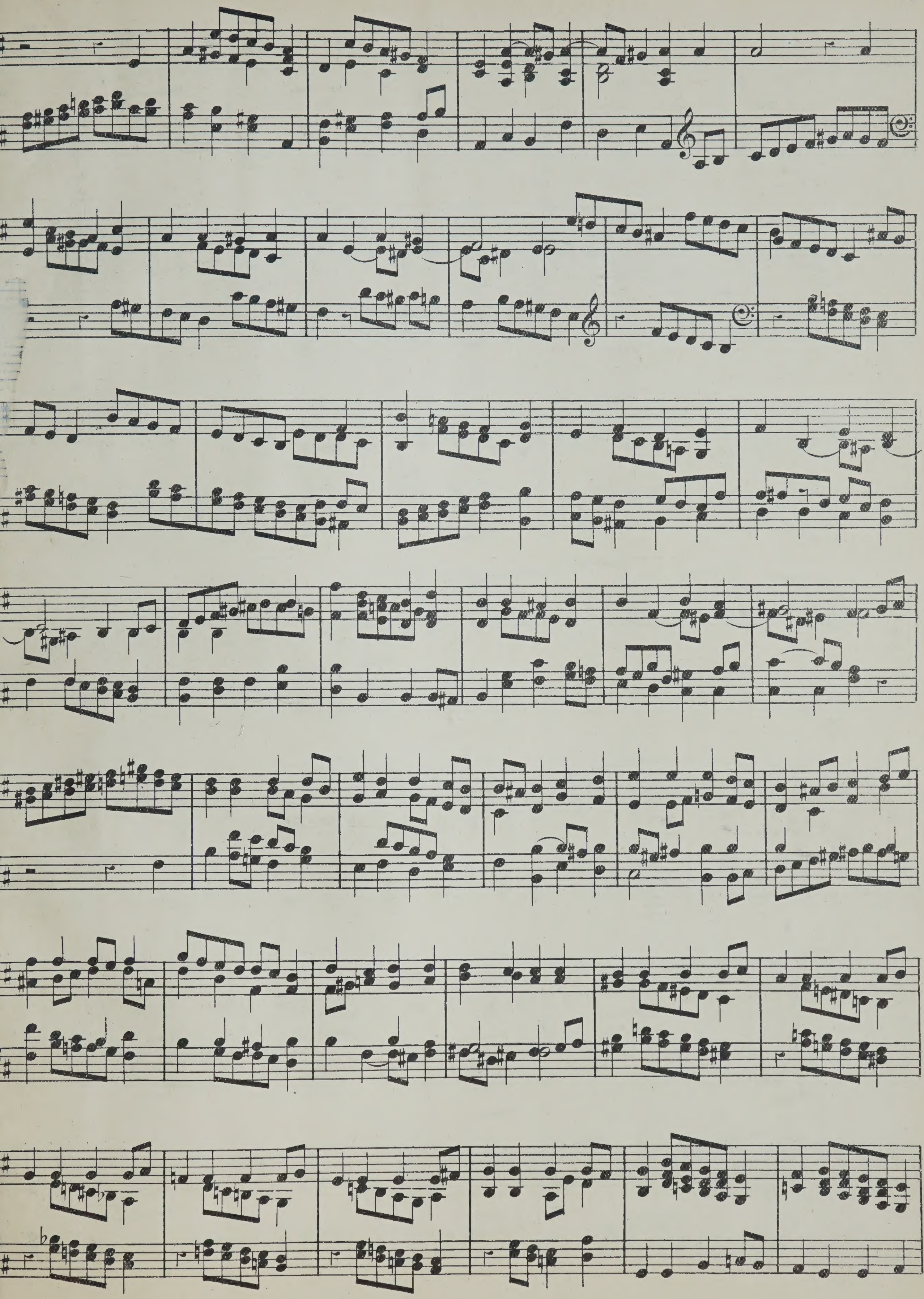


* See footnote at page 11.



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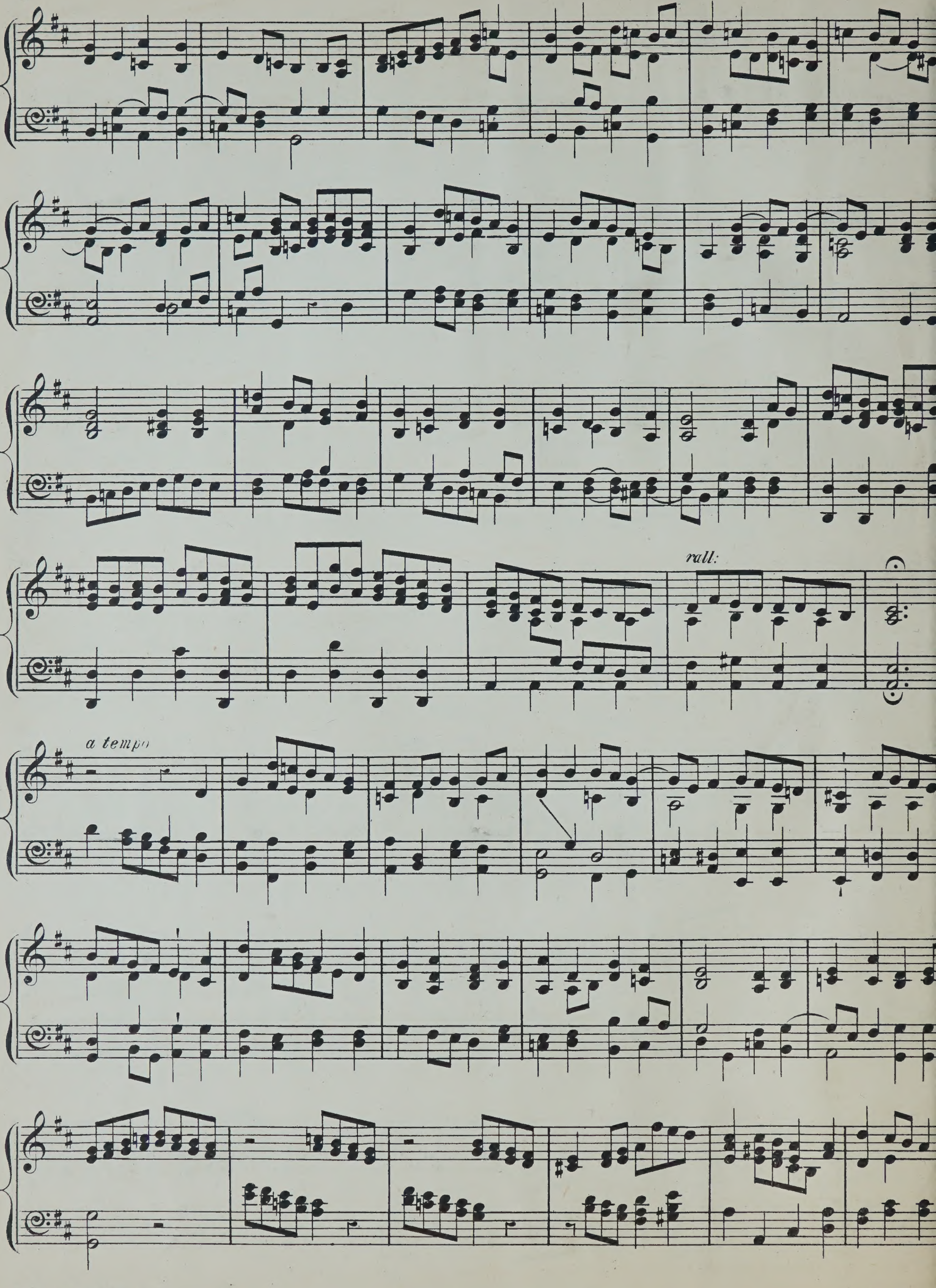
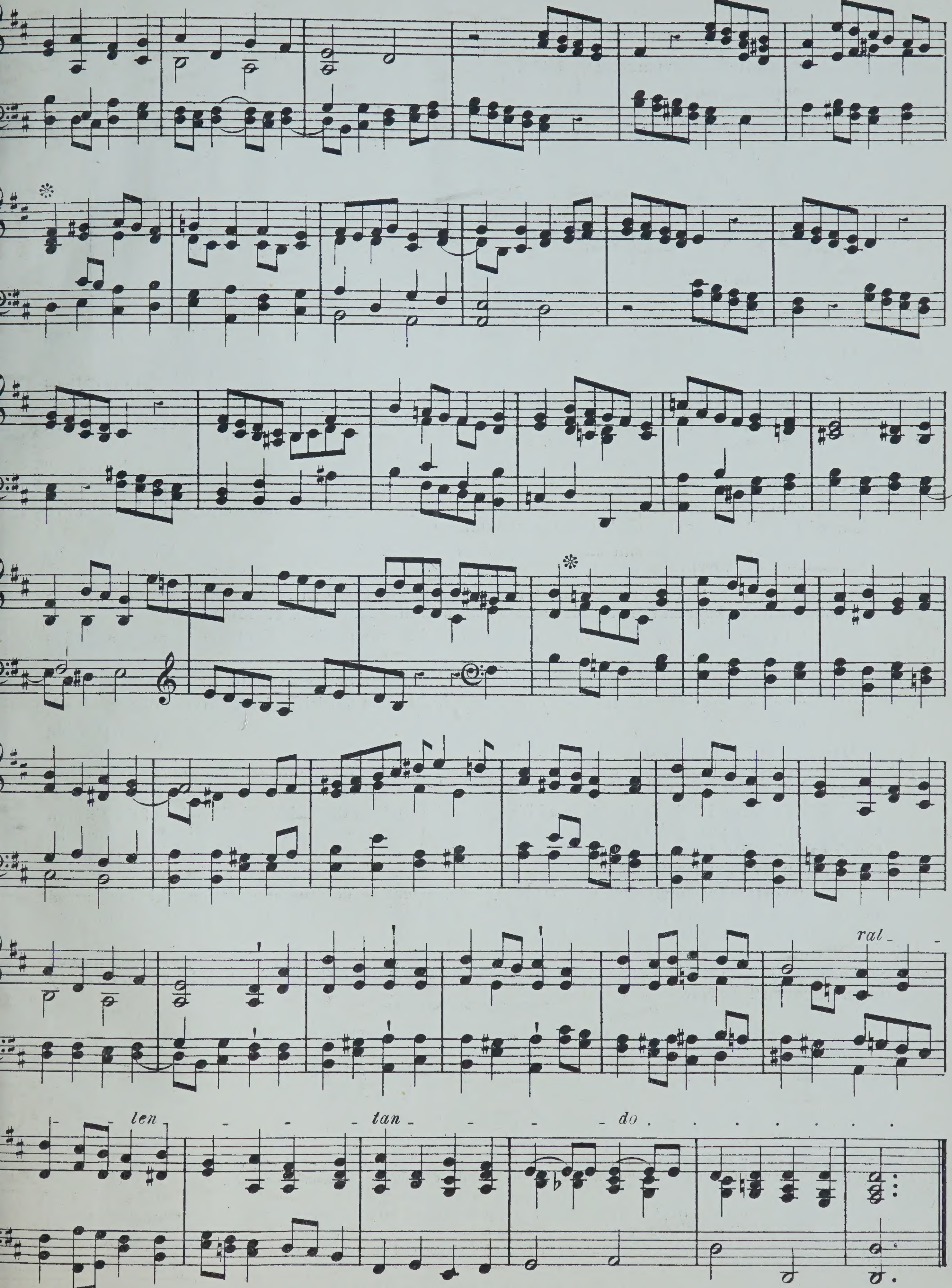

rall:
a tempo



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rs 7 & 22. For the proper progression of apparent "consecutives" here and at bar 34 of page 8, see the corresponding passages in rgan copy.

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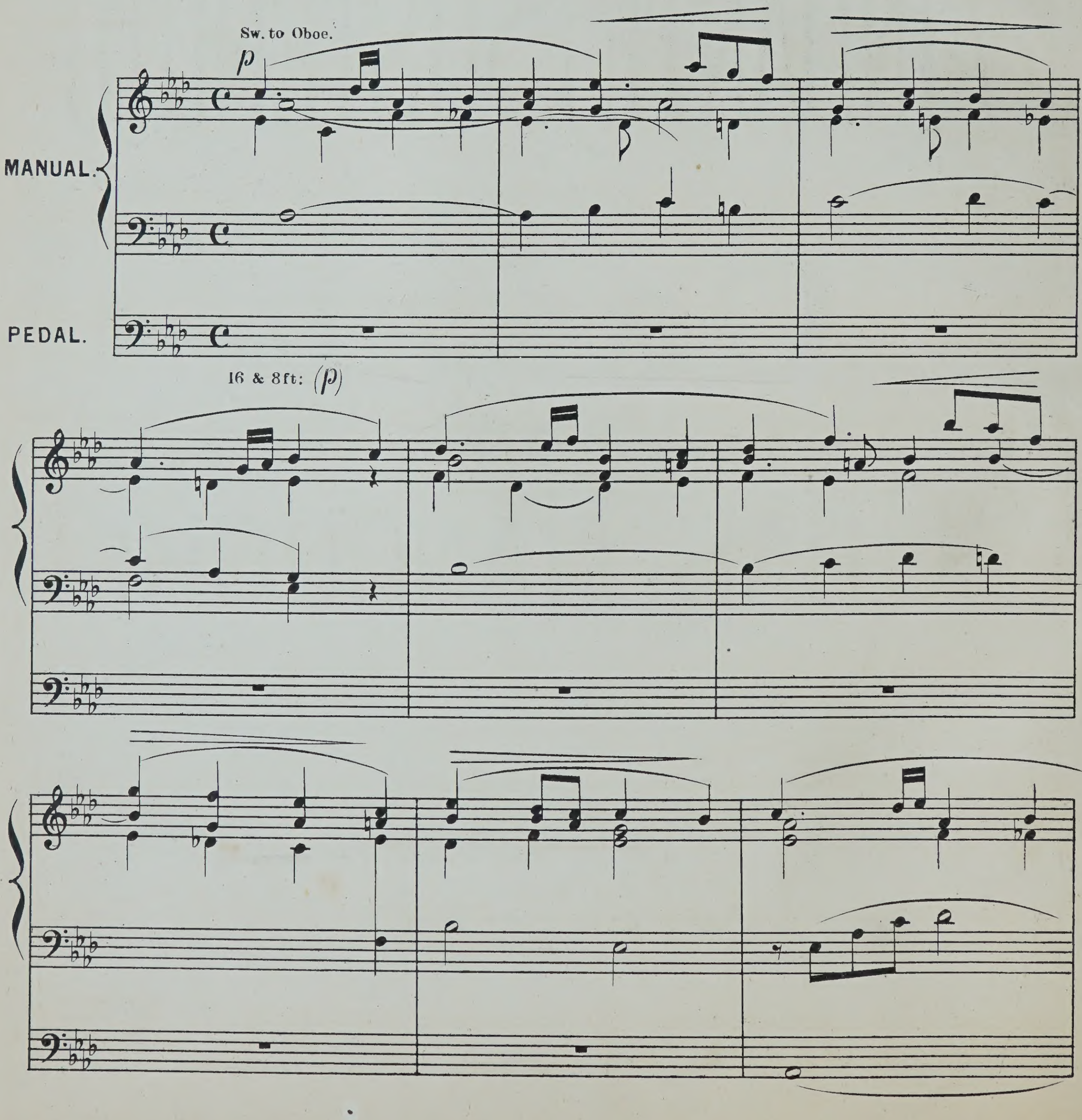
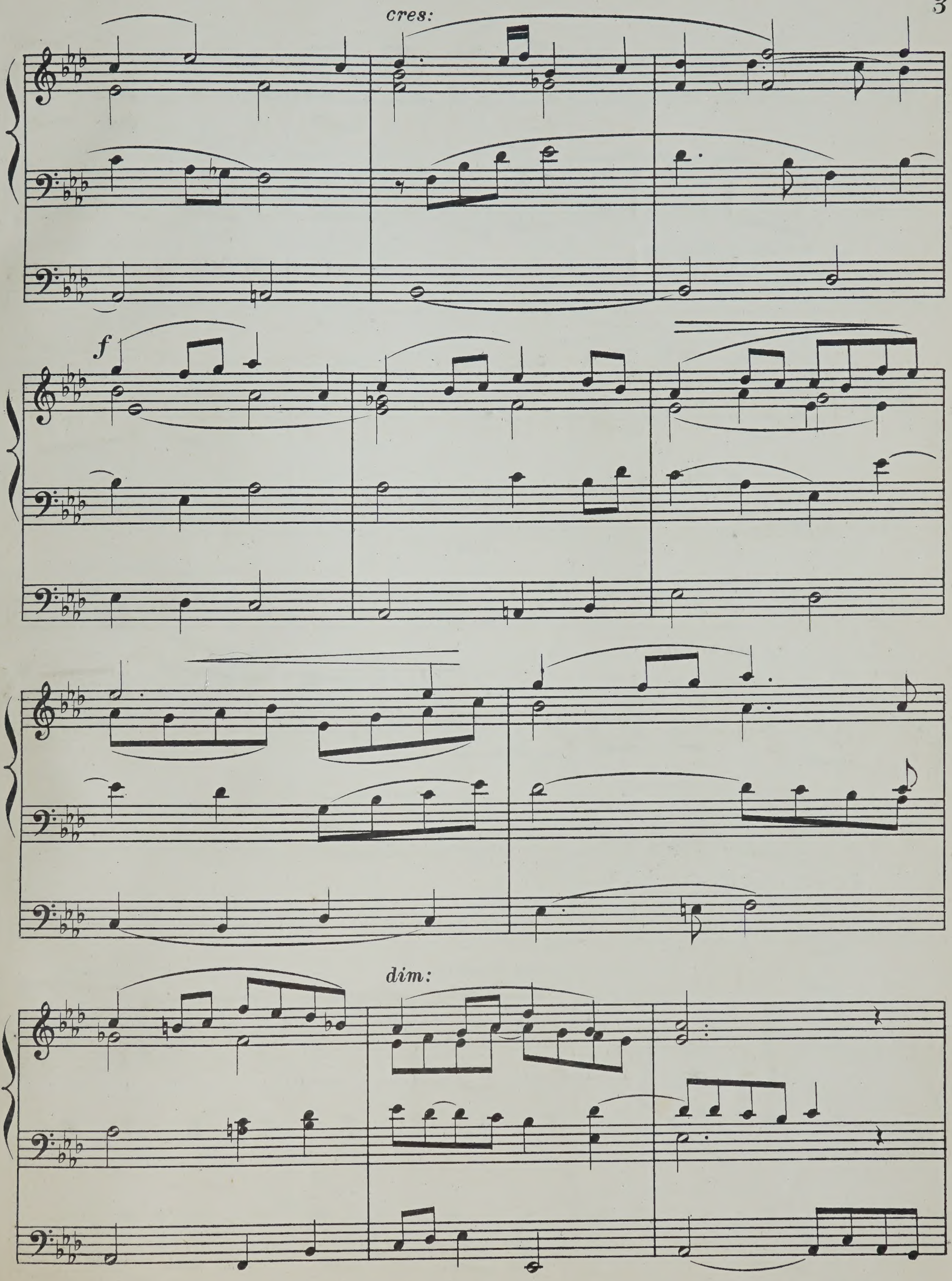
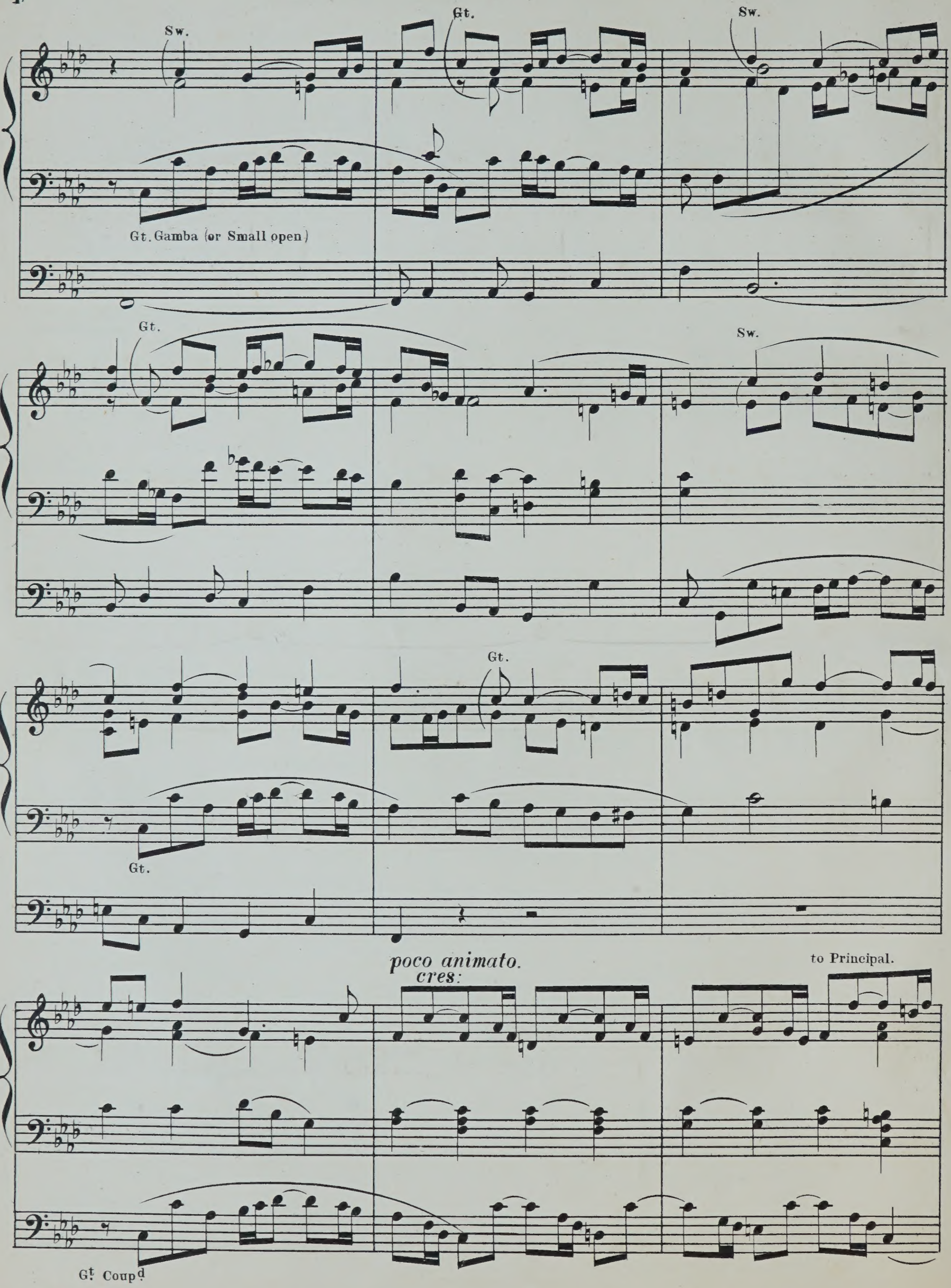
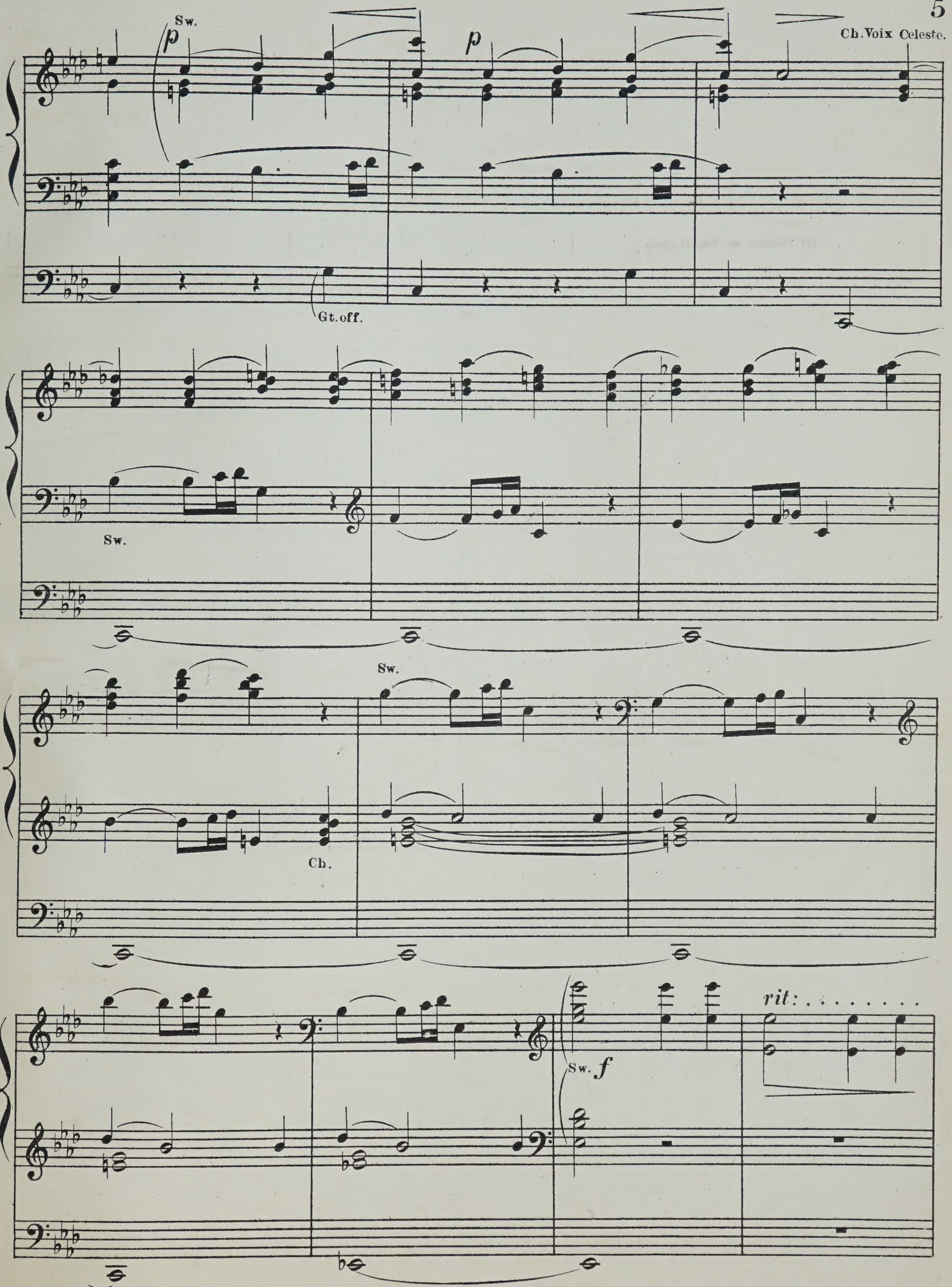
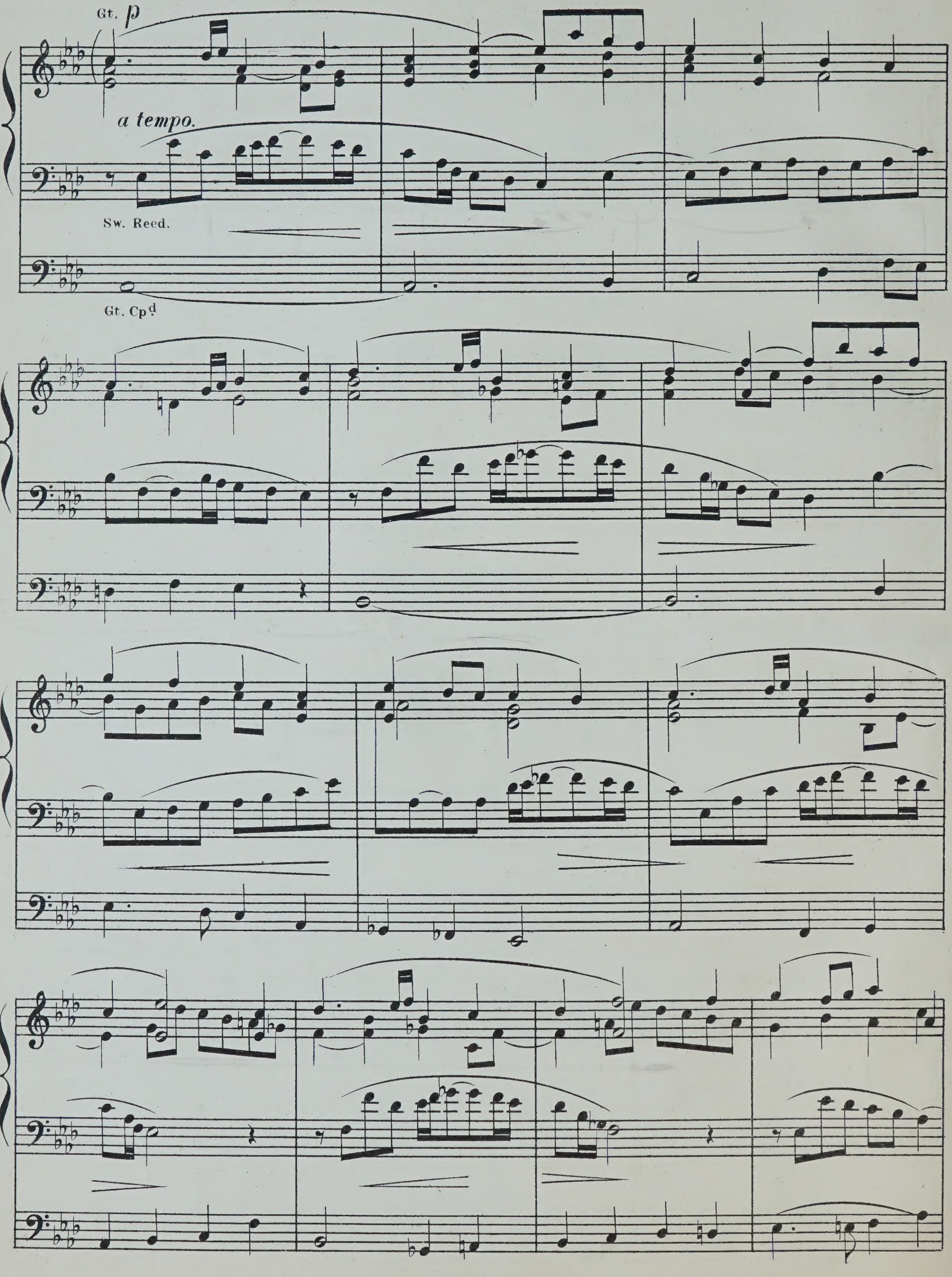
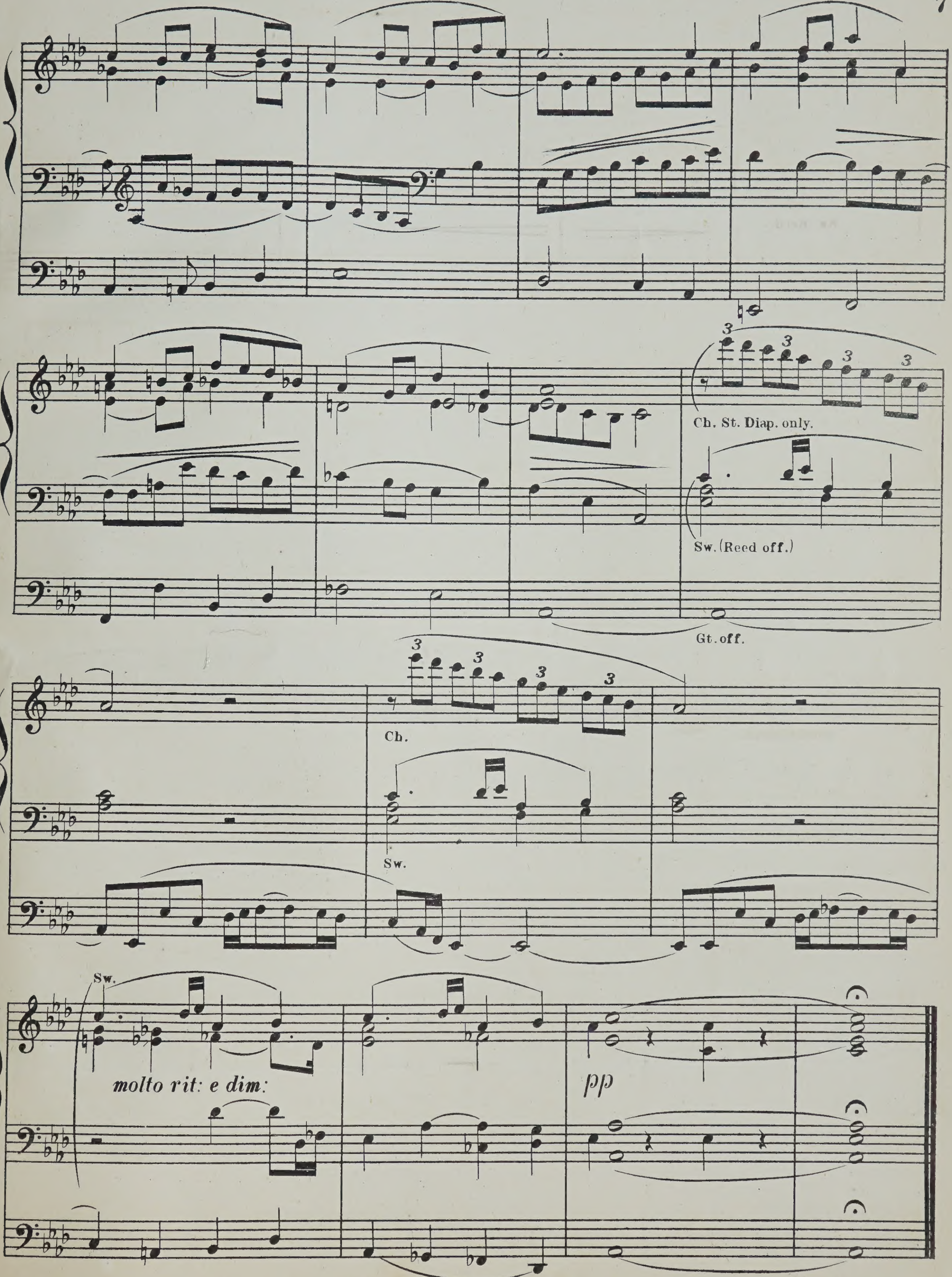



cres:
f
dim:


Sw.
Gt.
Sw.
Gt. Gamba (or Small open)
Gt.
Sw.
Gt.
Gt.
poco animato.
cres:
to Principal.
Gt. Coupd.


Sw.
p
p
Ch.Voix Celeste.
Gt.off.
Sw.
Sw.
Ch.
Sw. f
rit: . . . .


Gt. p
a tempo.
Sw. Reed.
Gt. Cp.d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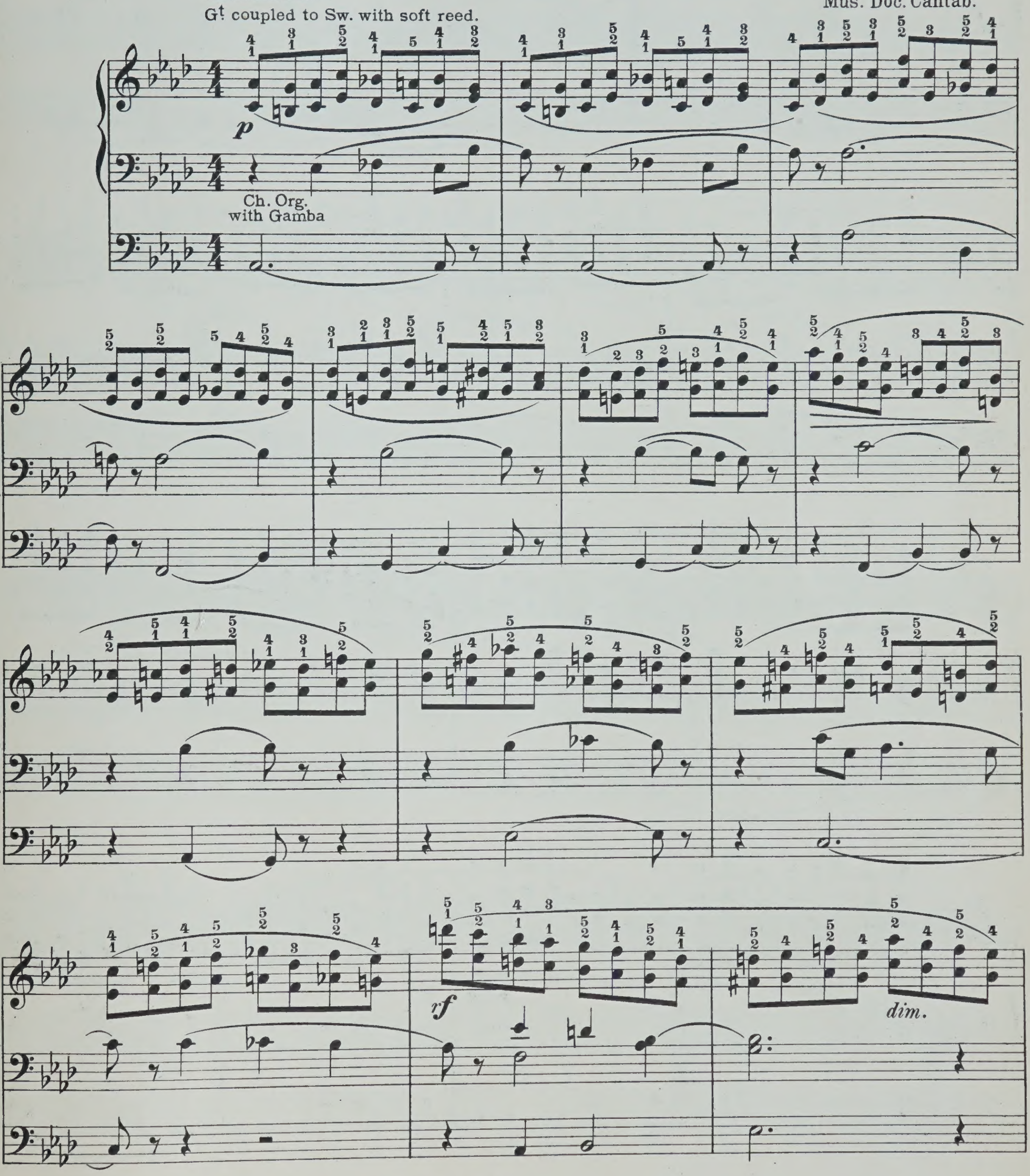
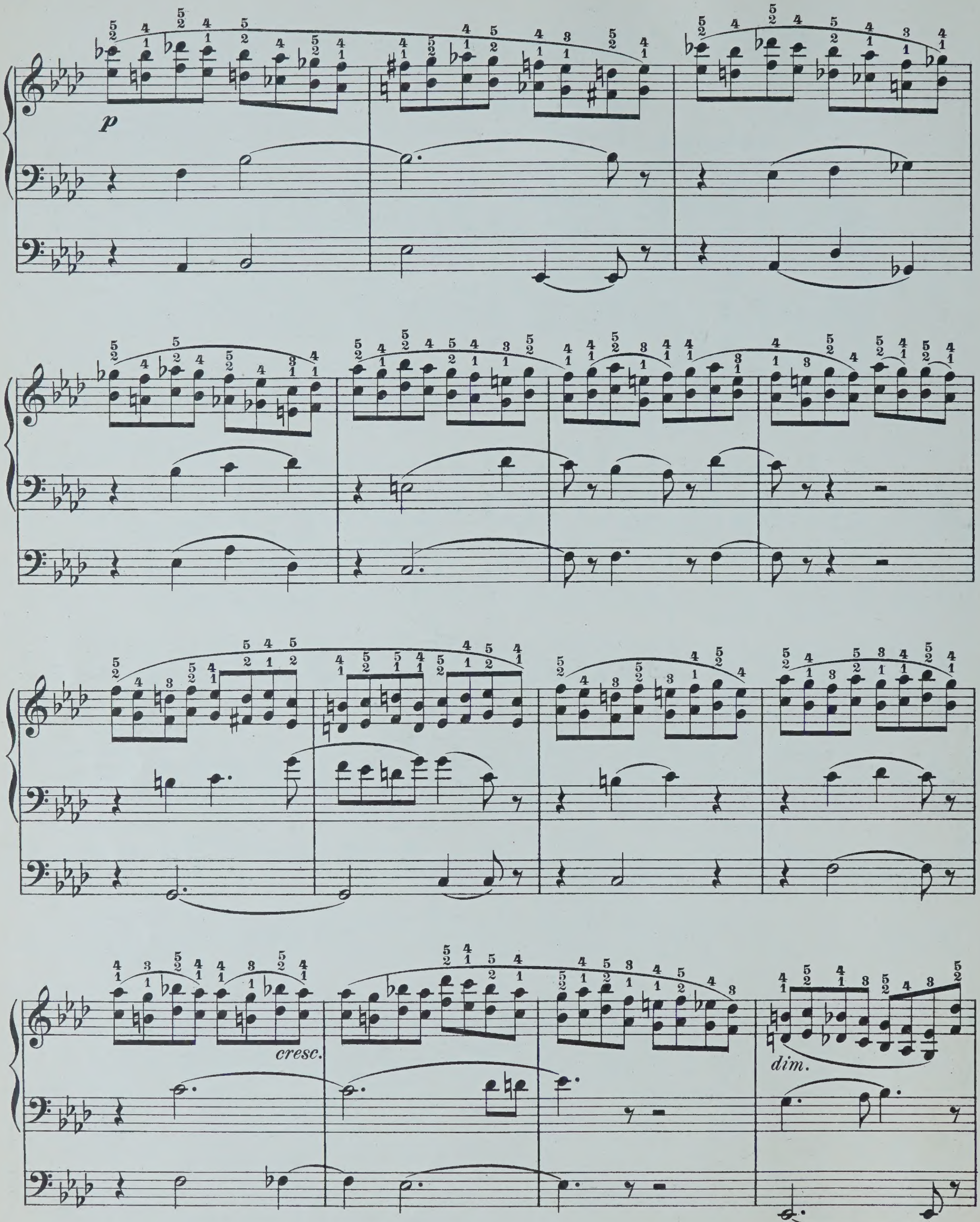
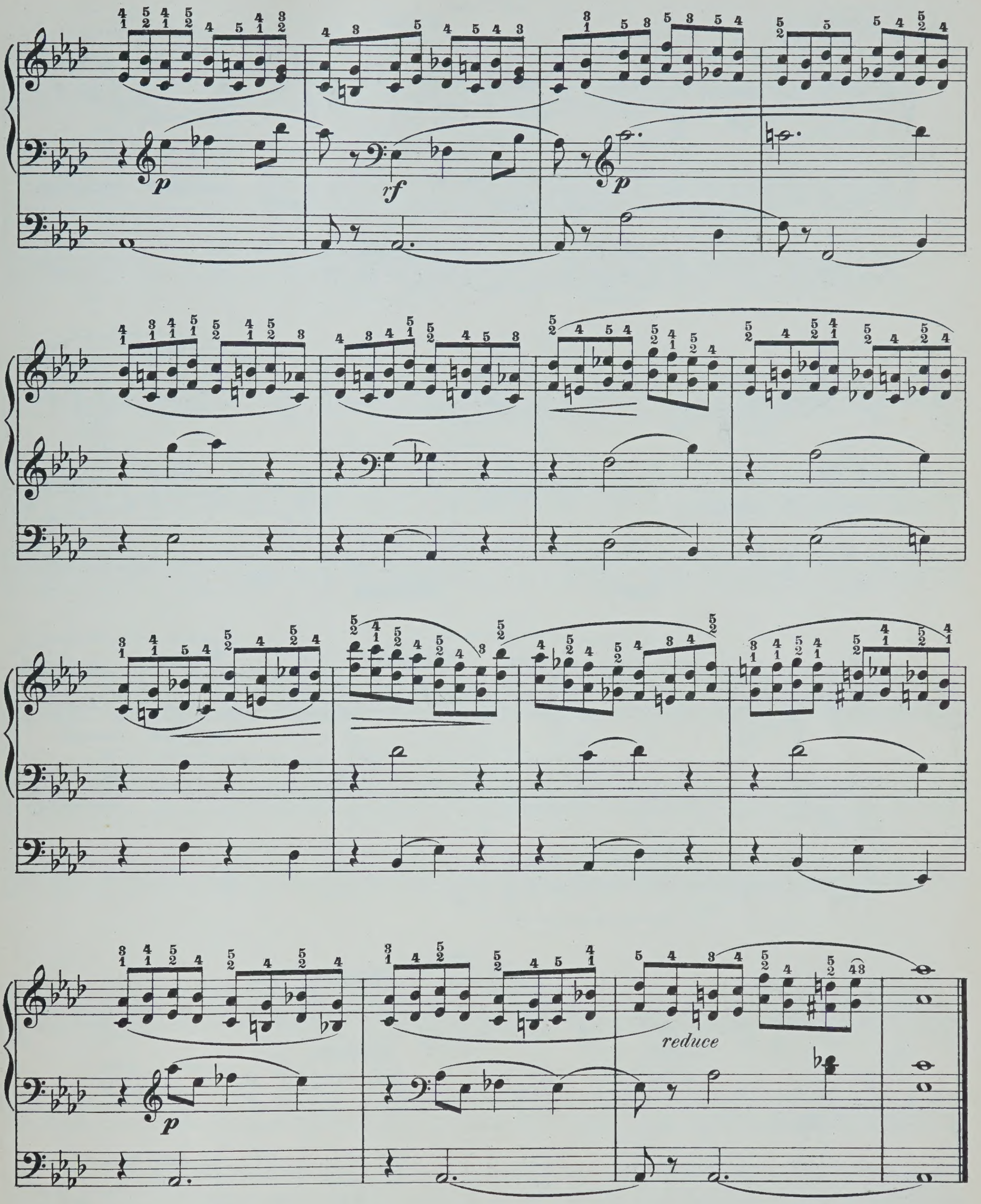
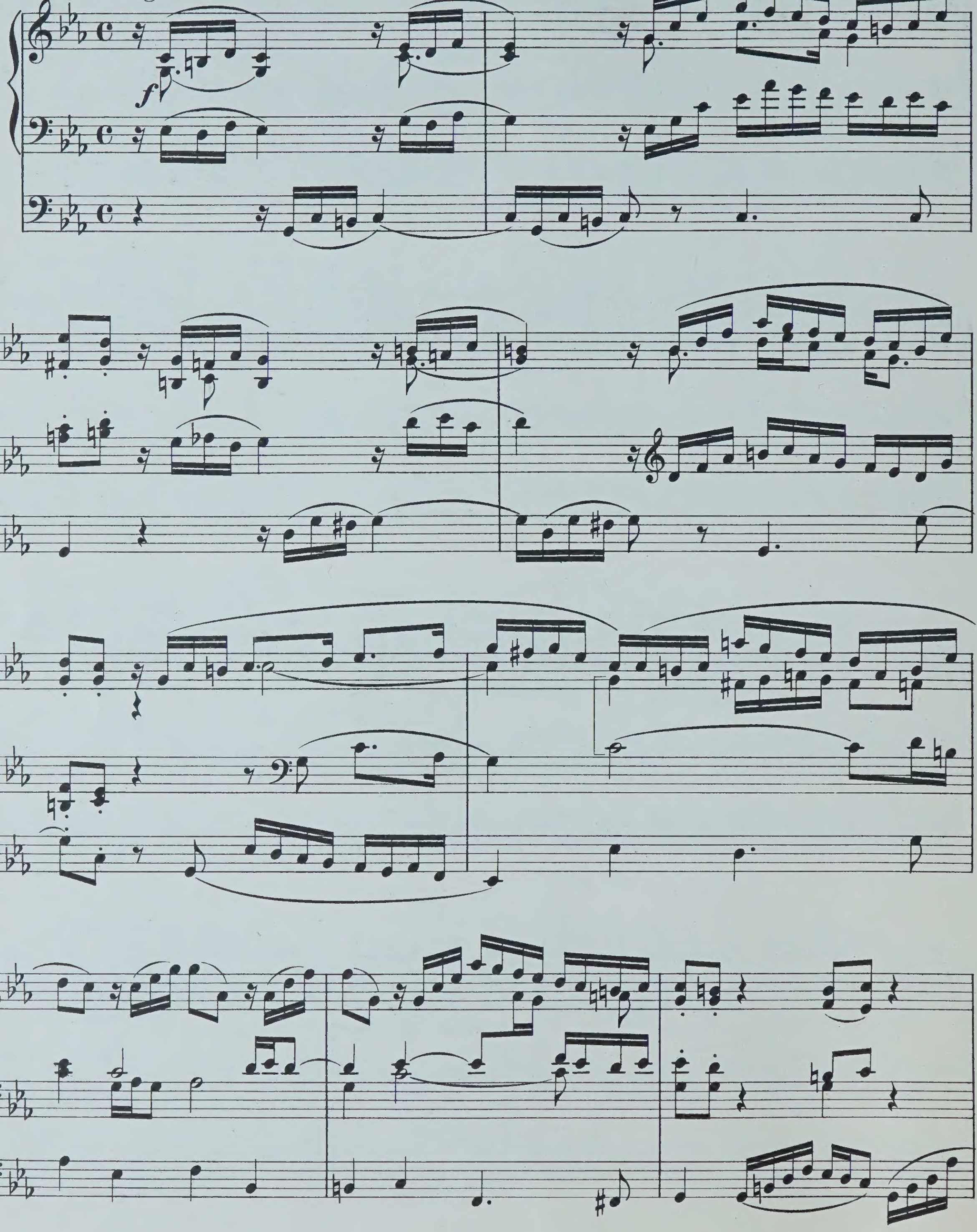


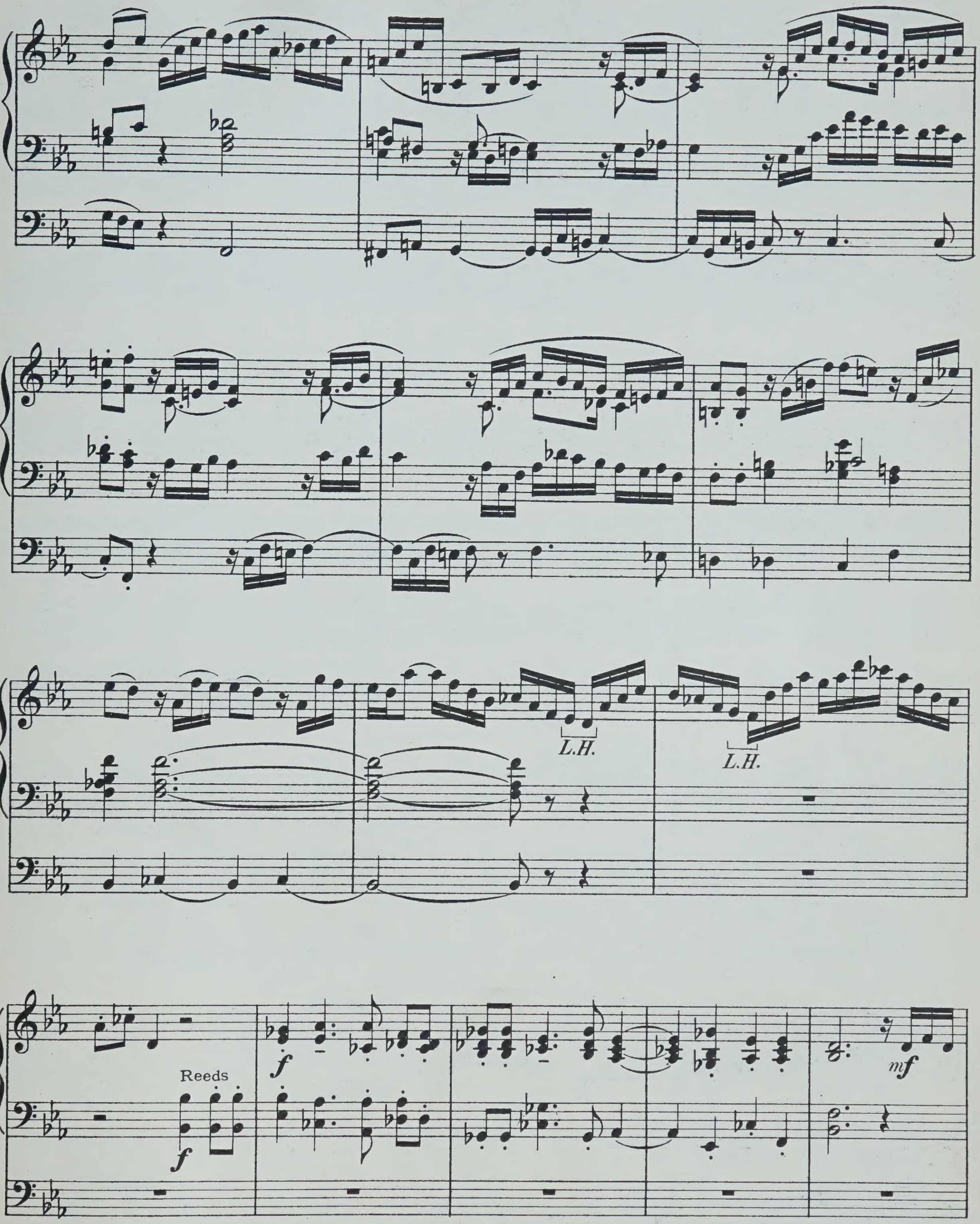

p
cresc.
dim.

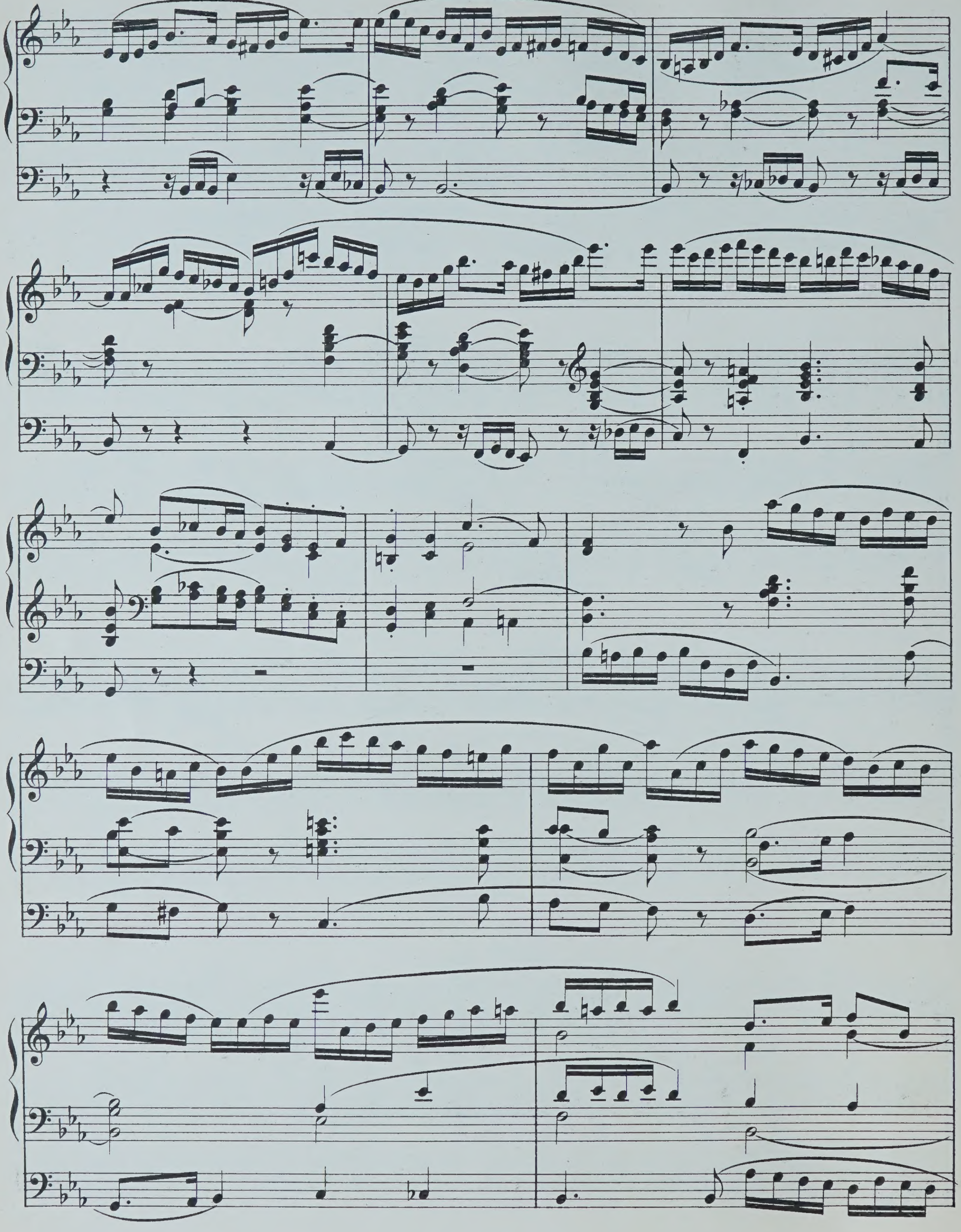

p
rf
p
p
reduce

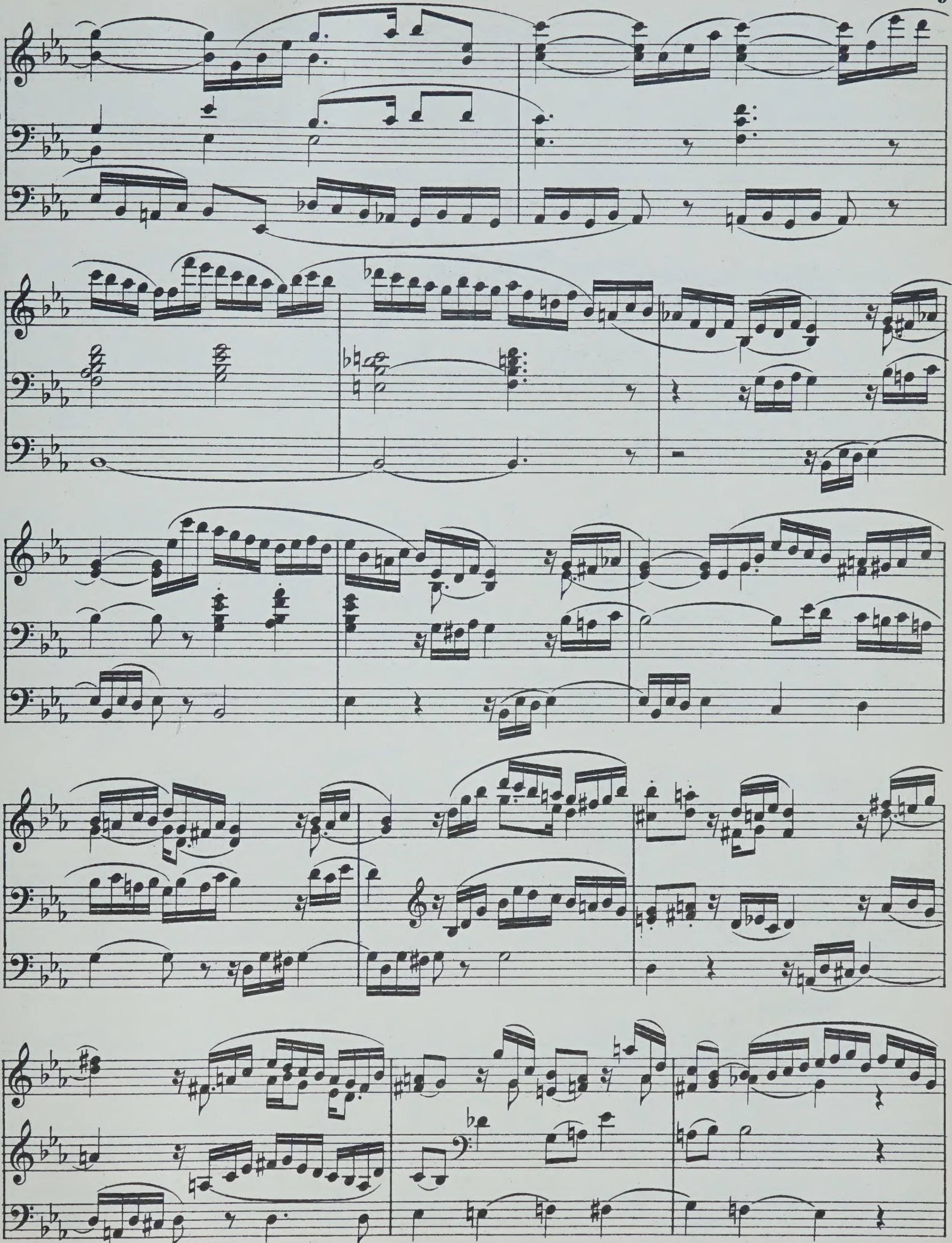
Nº 2.

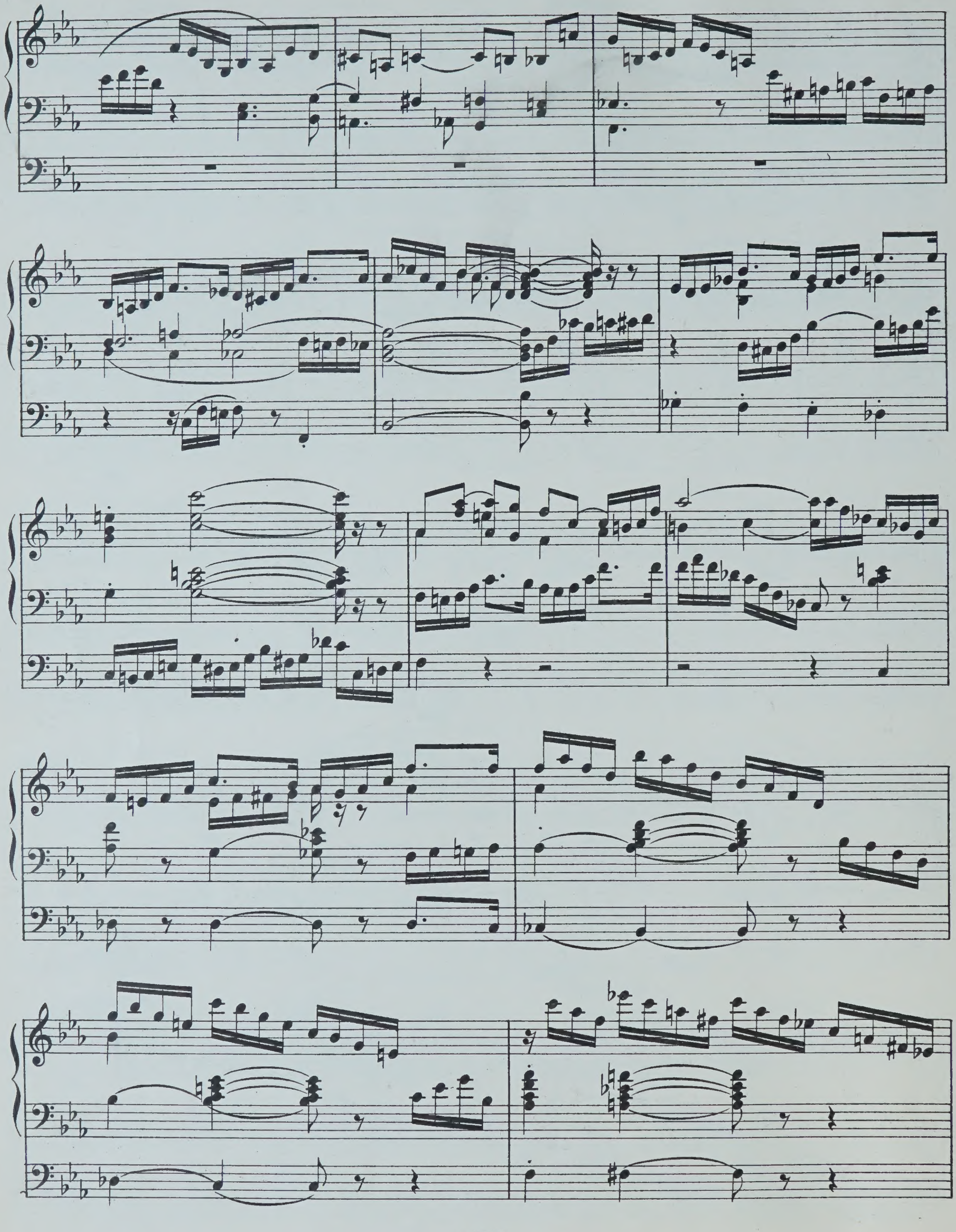
Allegro moderato.

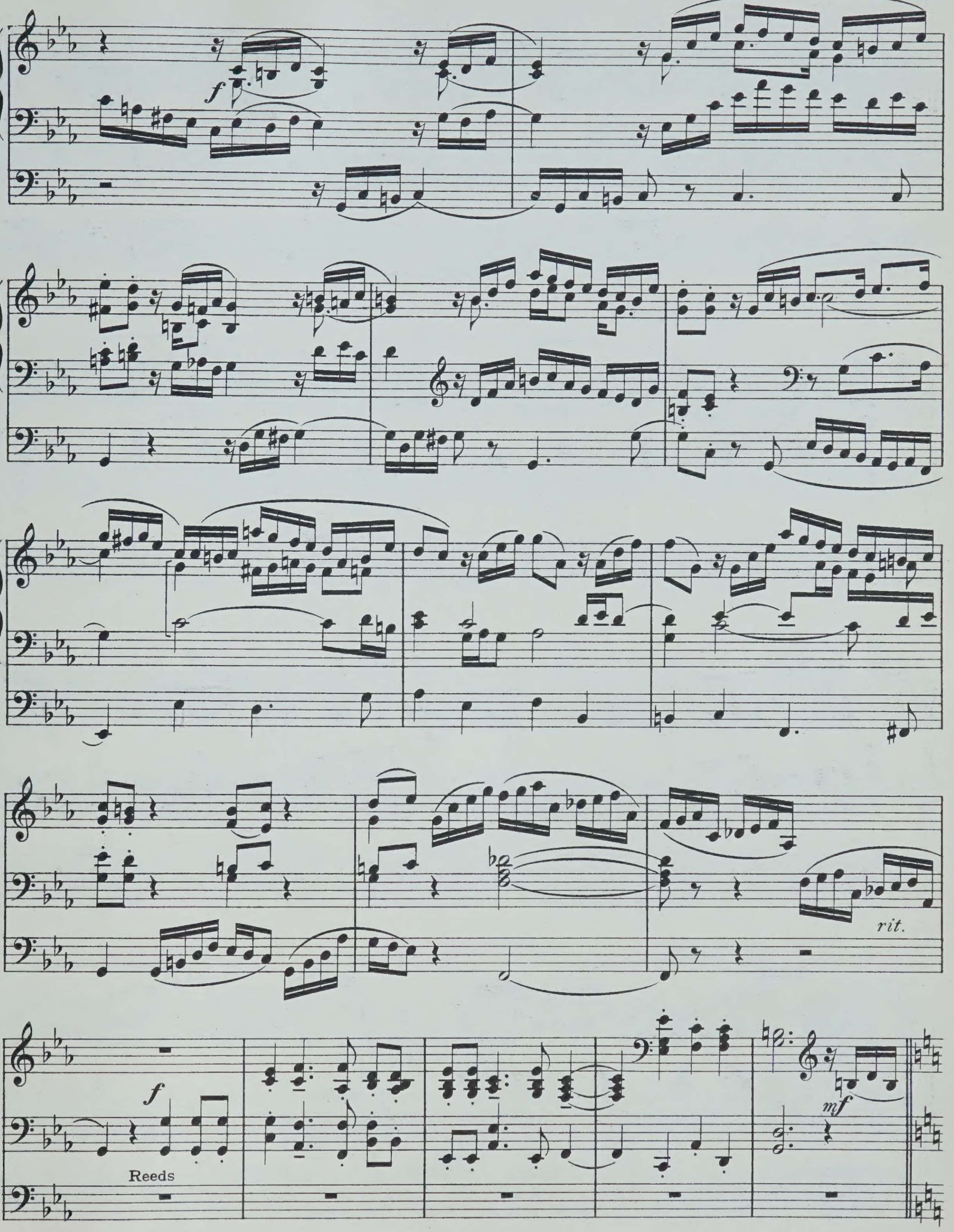


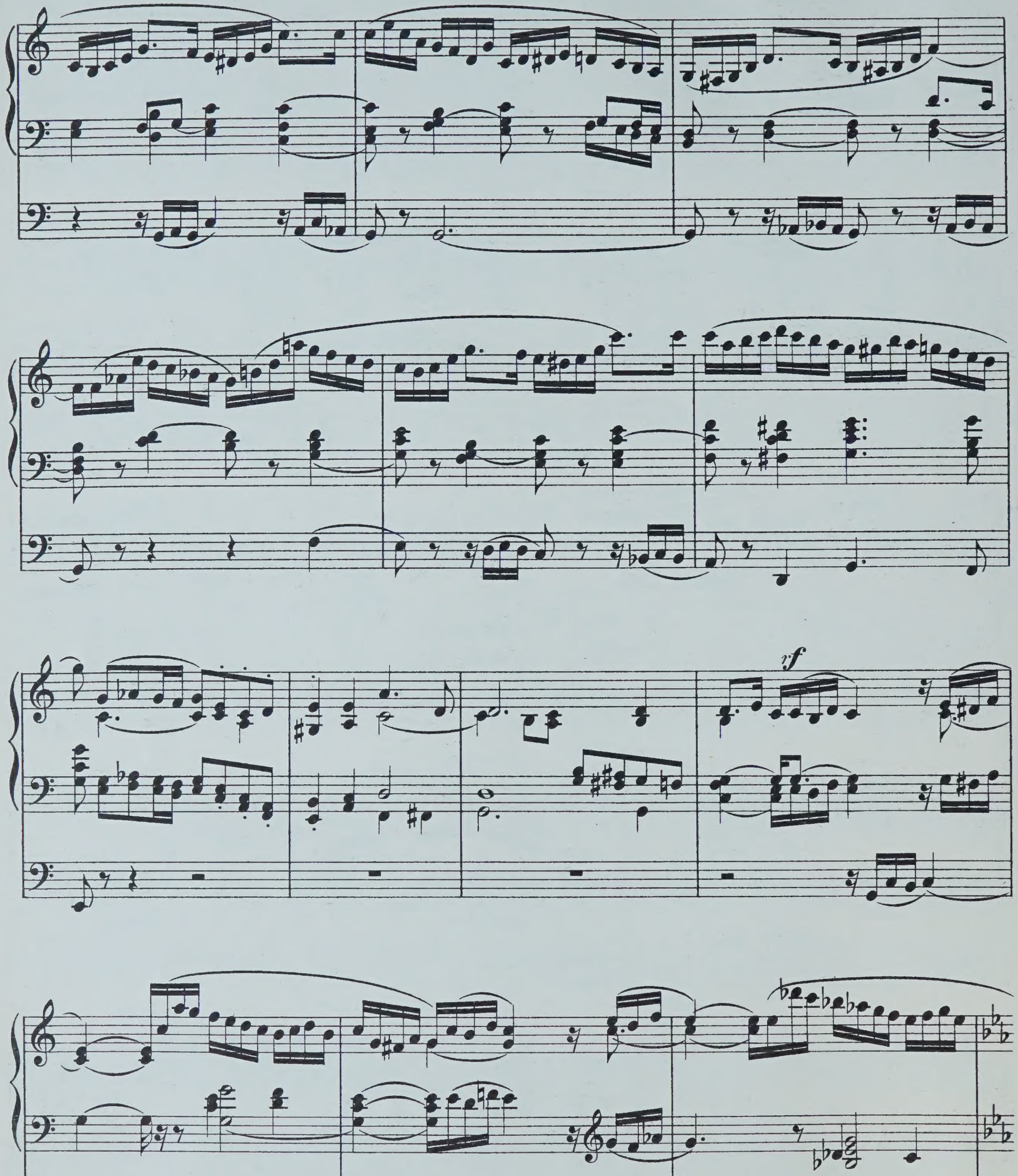

L.H.
L.H.
Reeds
f
f
mf

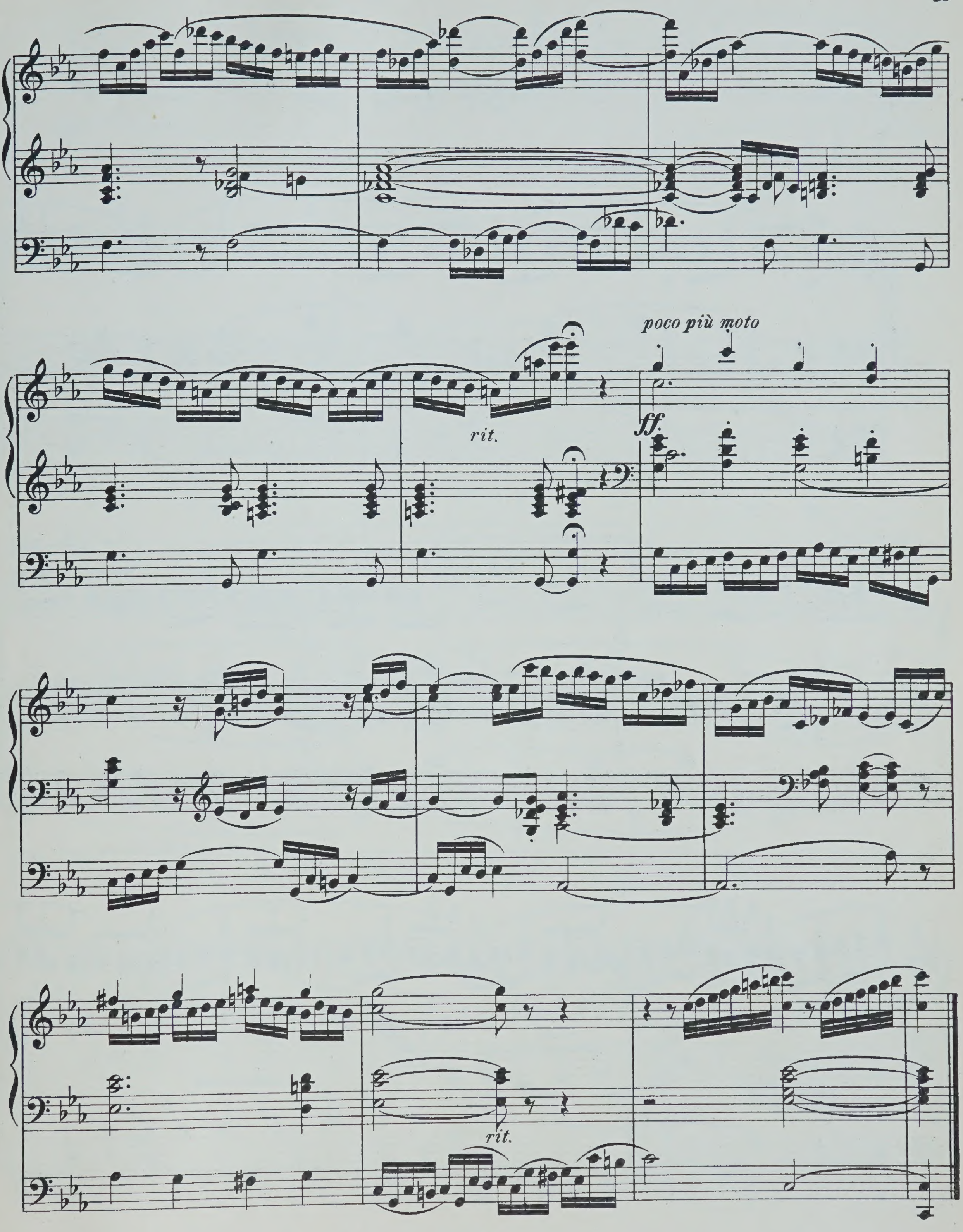






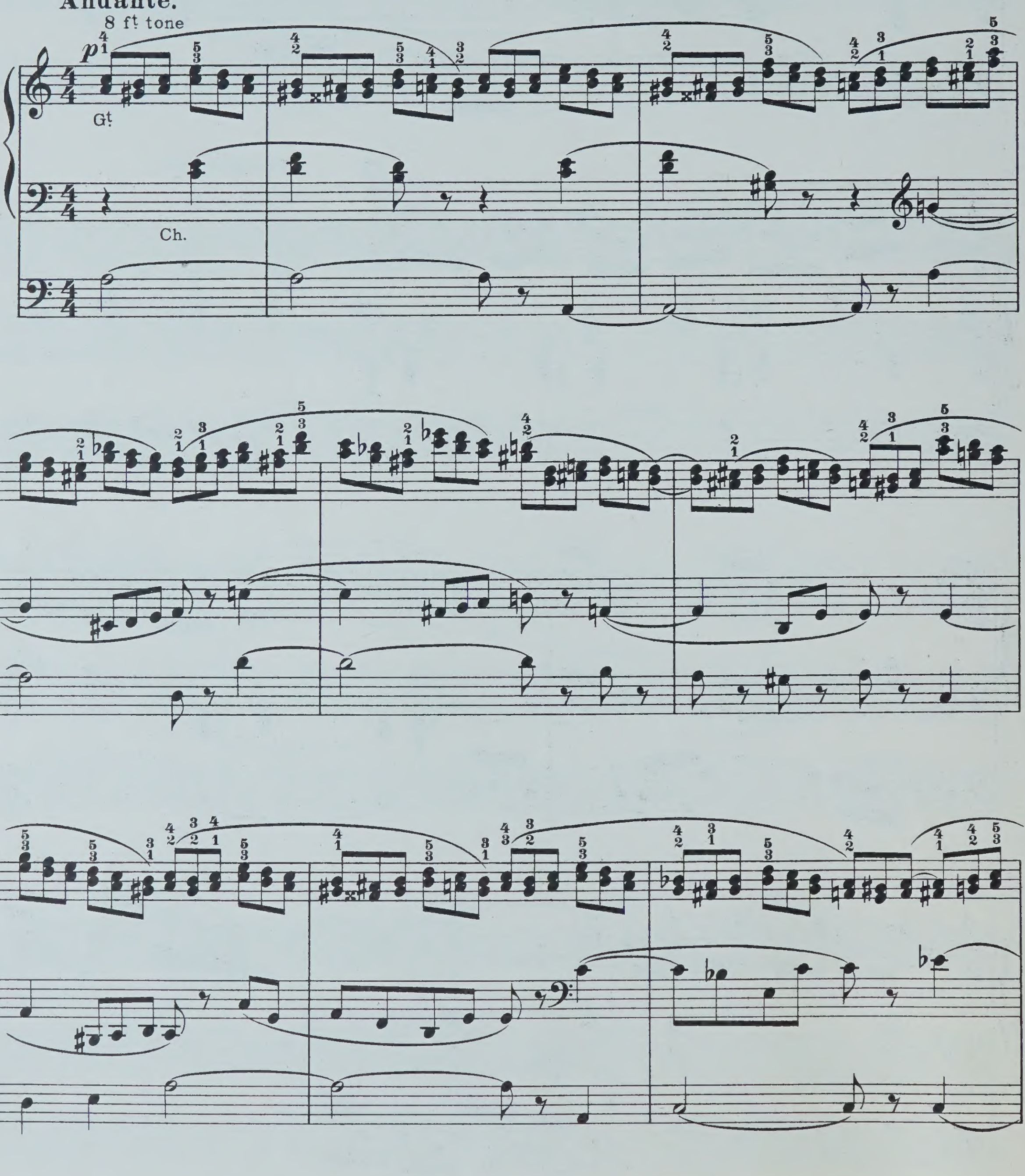

f
rit.
f
Reeds
mf

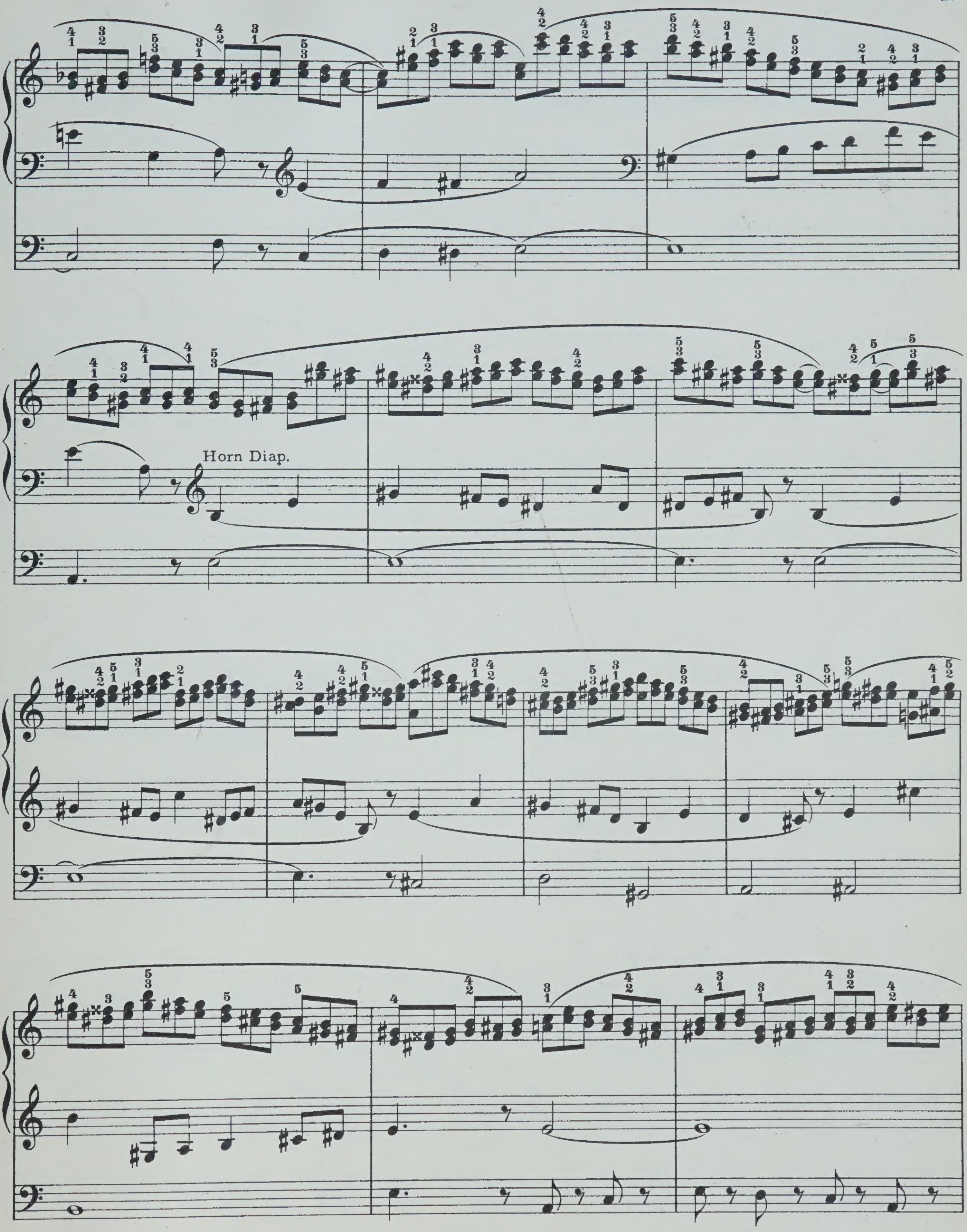

rf

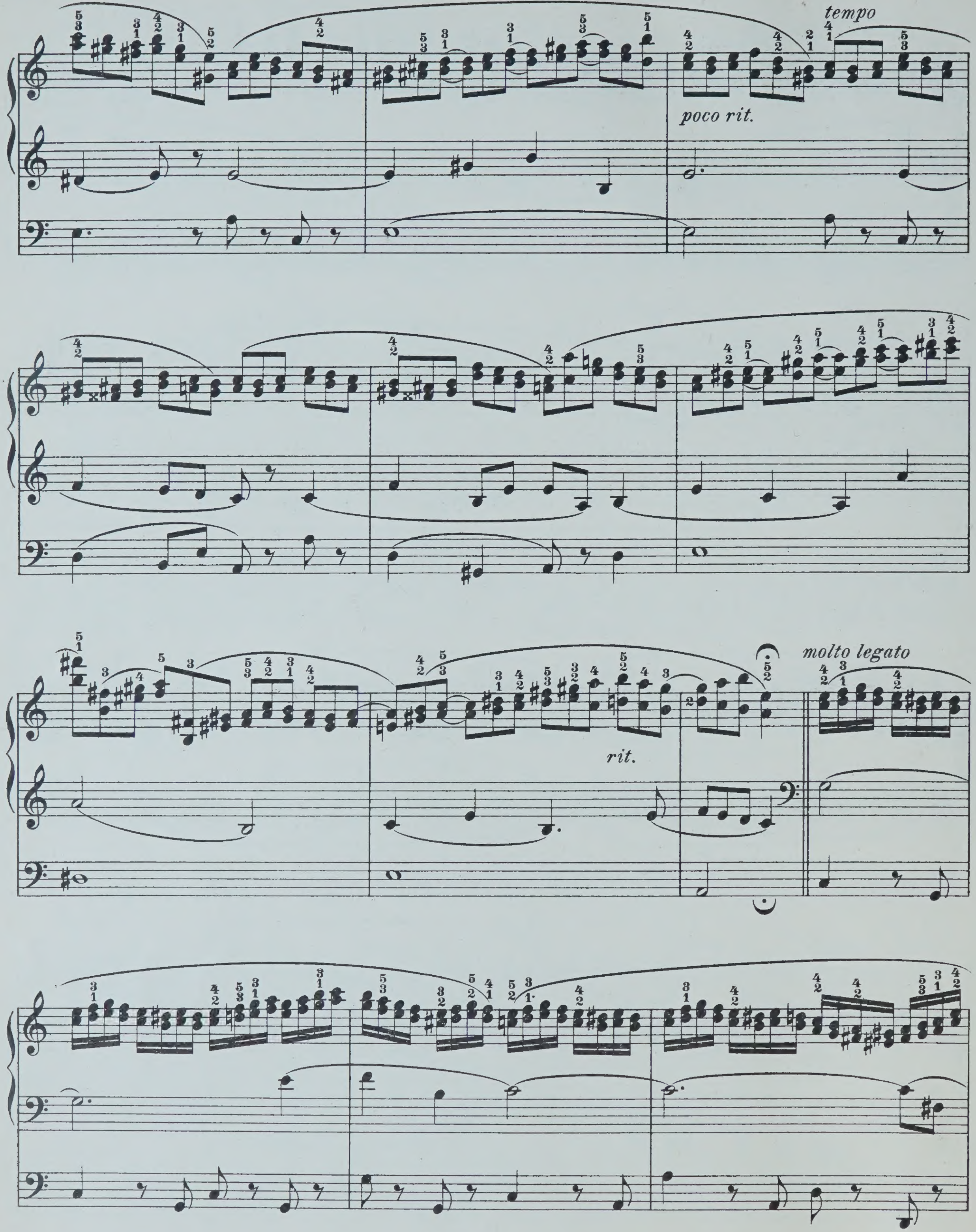

poco più moto
ff
rit.
rit.

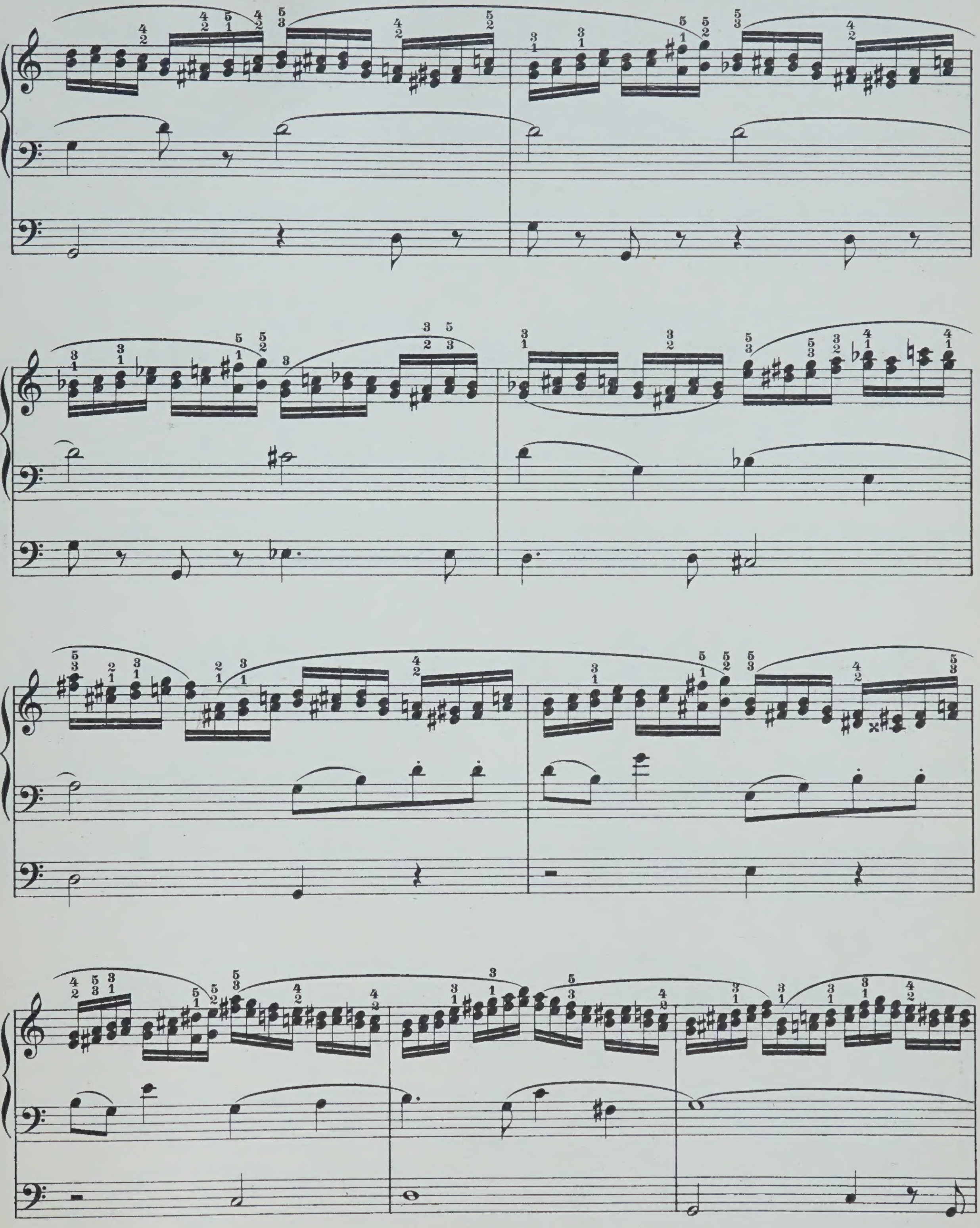
Nº 3.

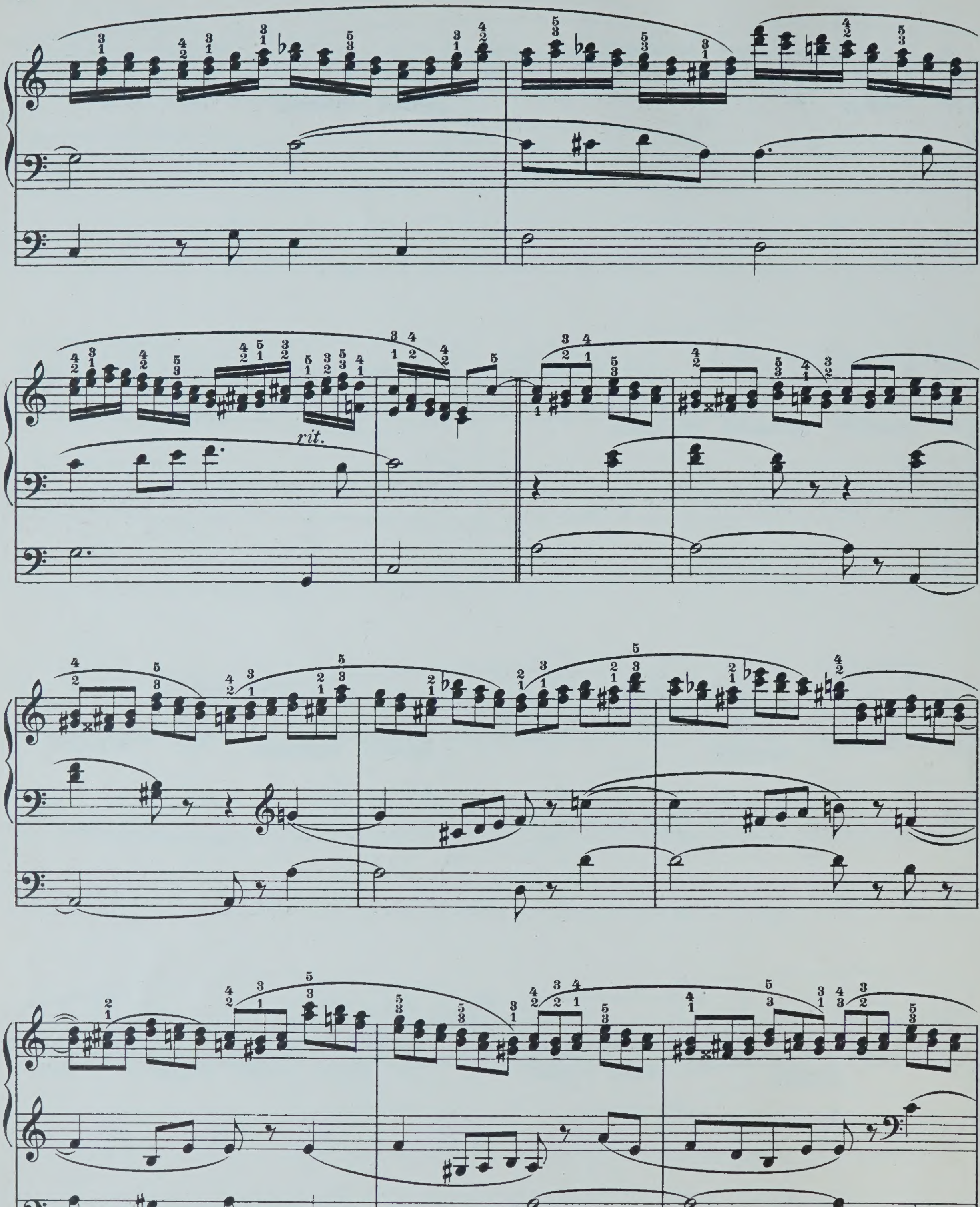
Andante.

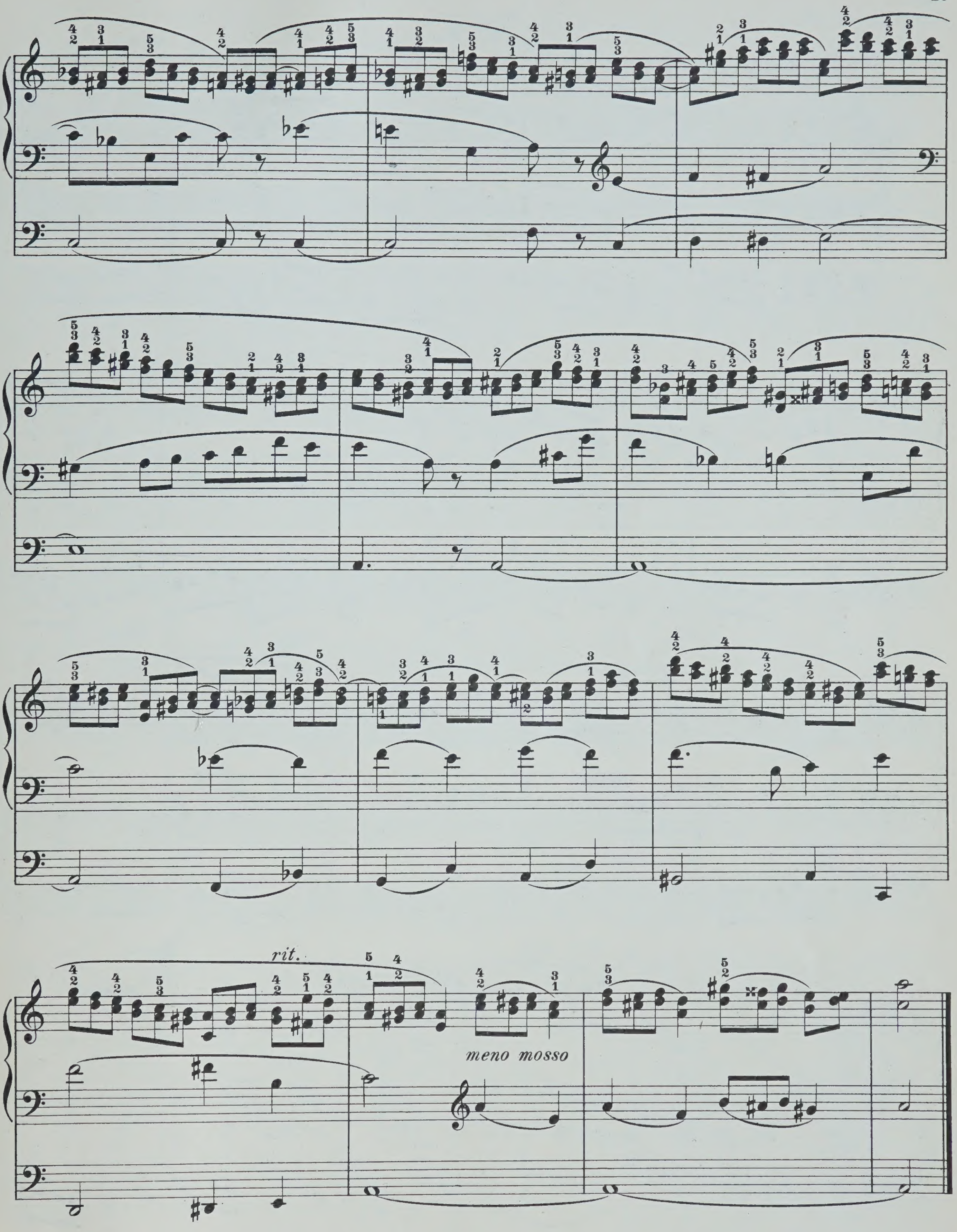



Horn Diap.

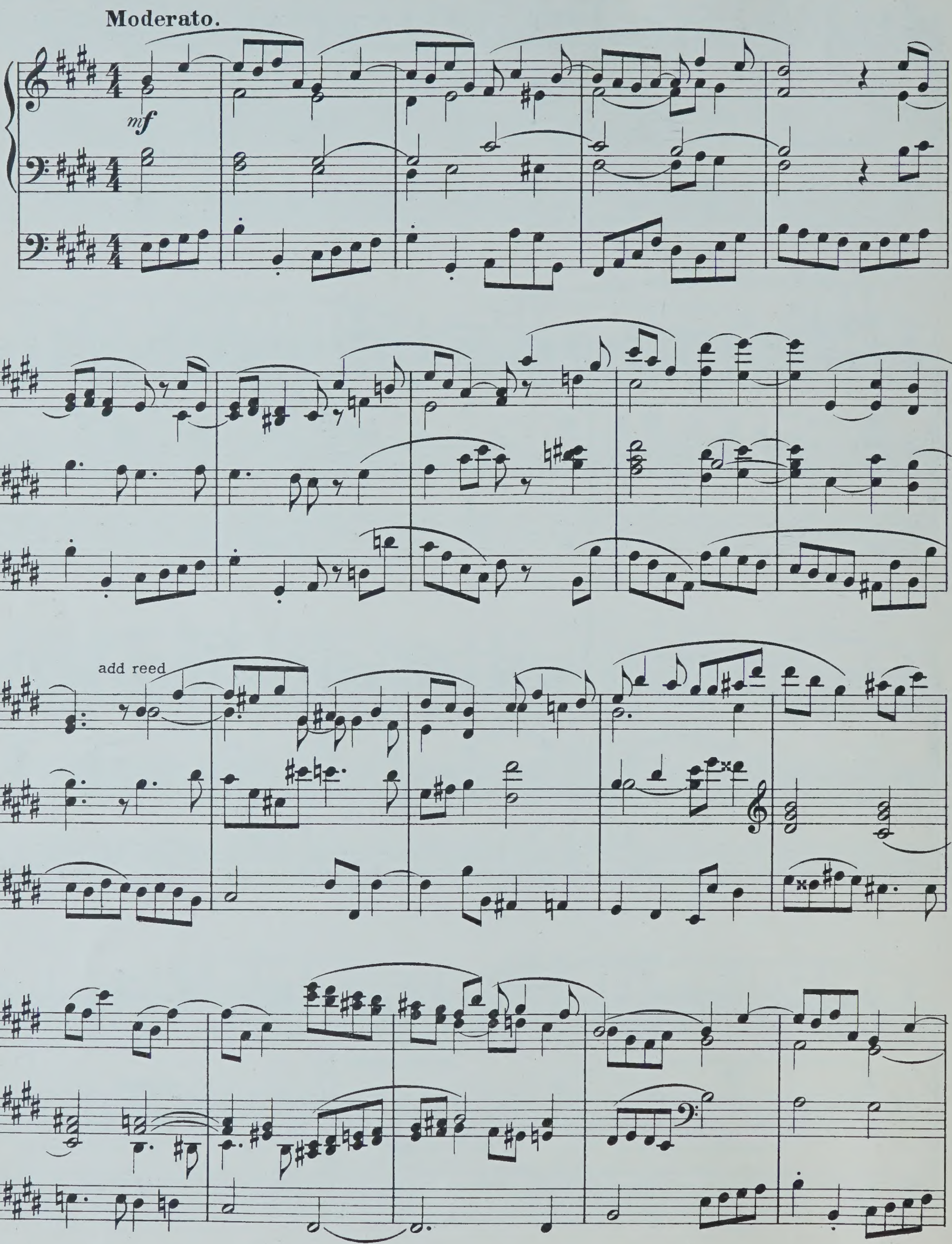

tempo
poco rit.
rit.
molto legato



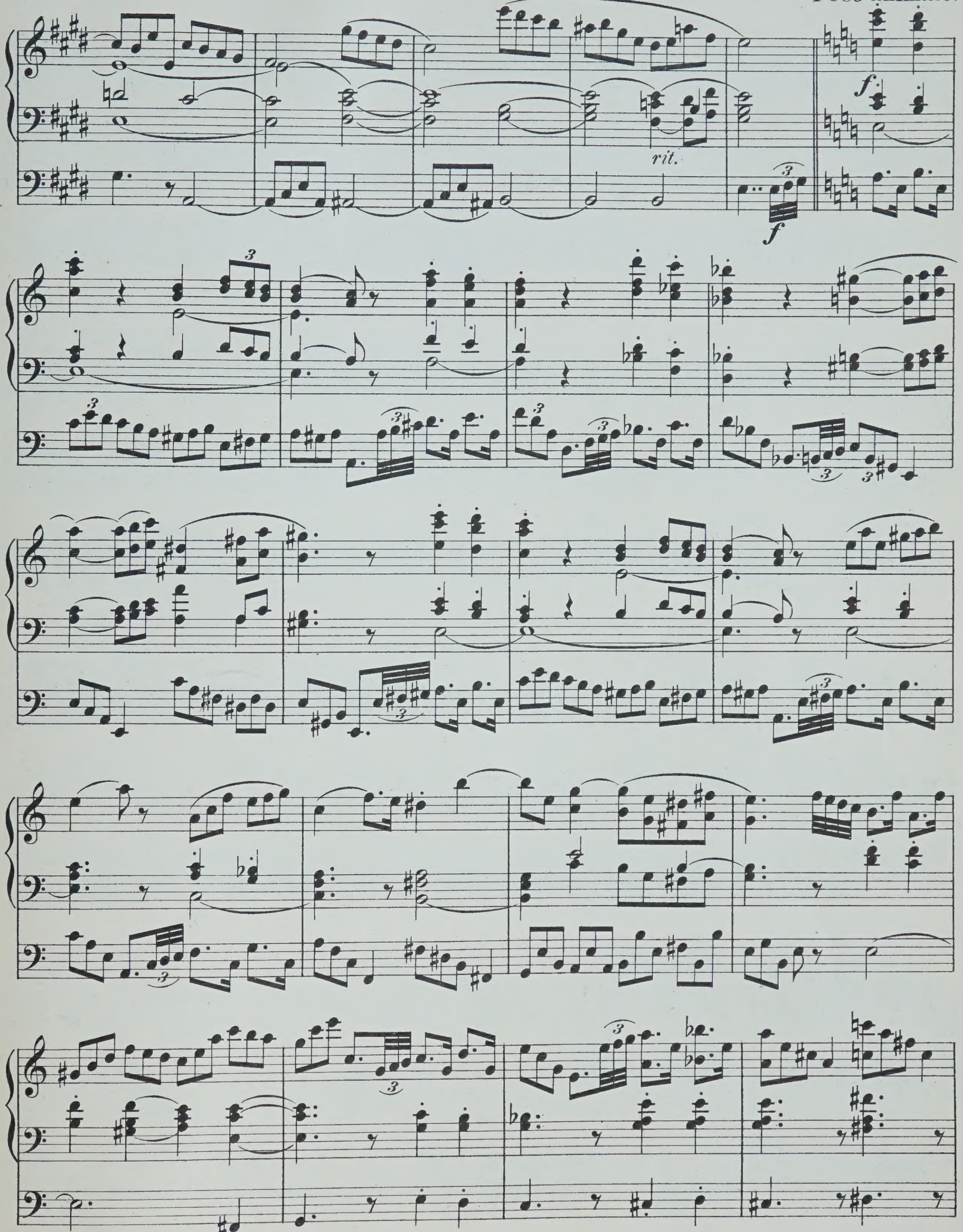

rit.

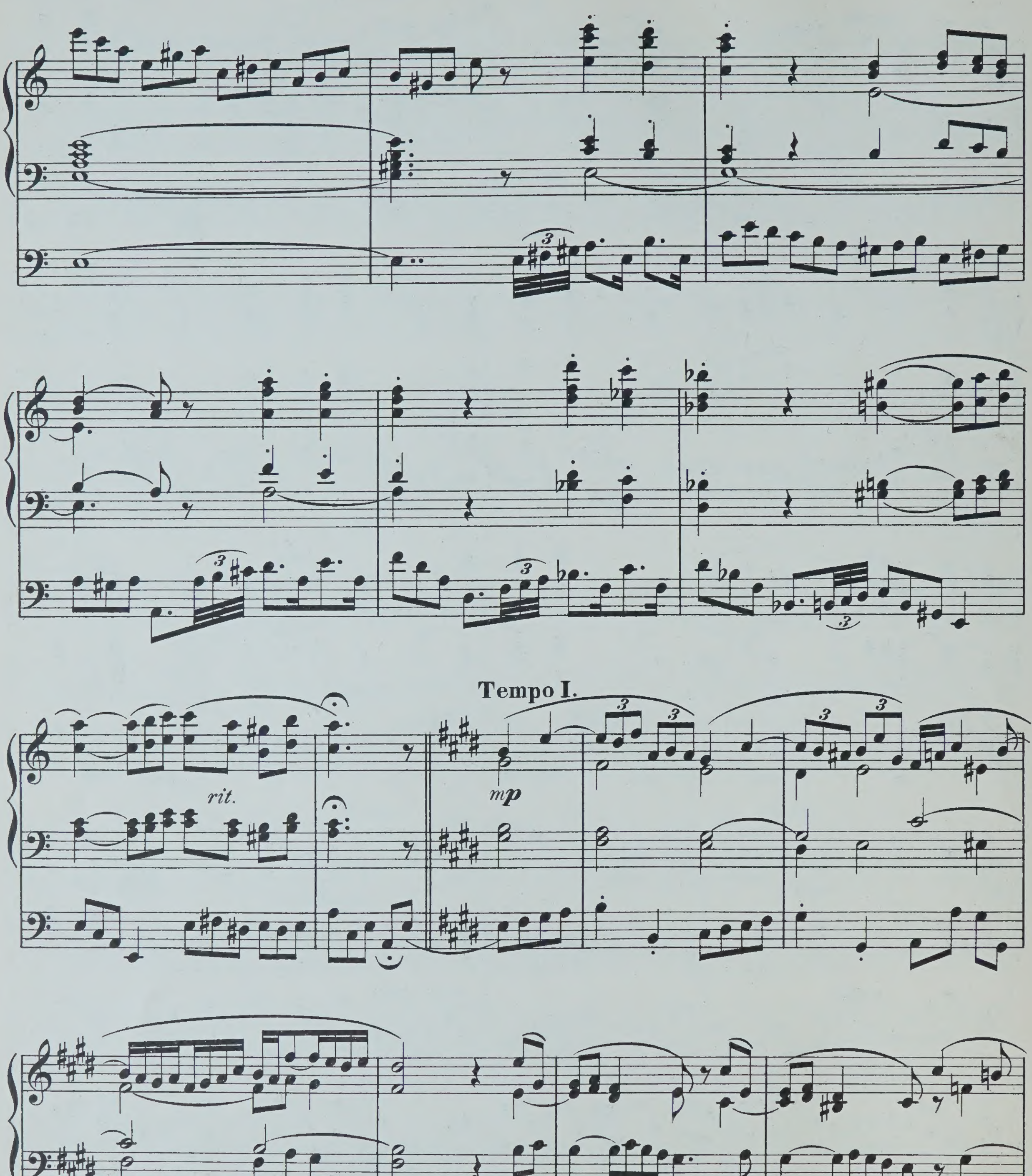

rit.
meno mosso

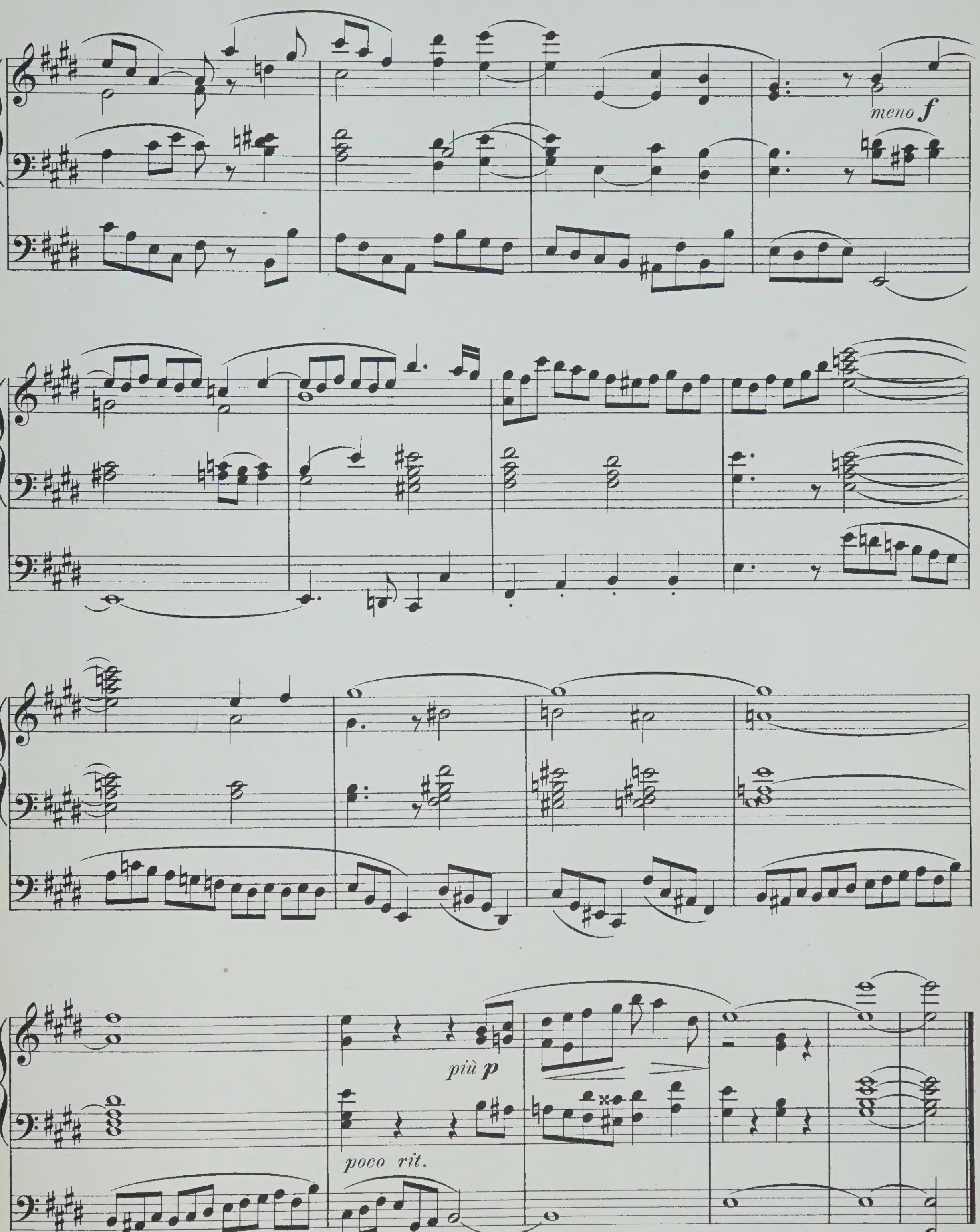
Nº 4.



Poco animato.




Tempo I.
rit.
mp
3


meno f
più p
poco rit.

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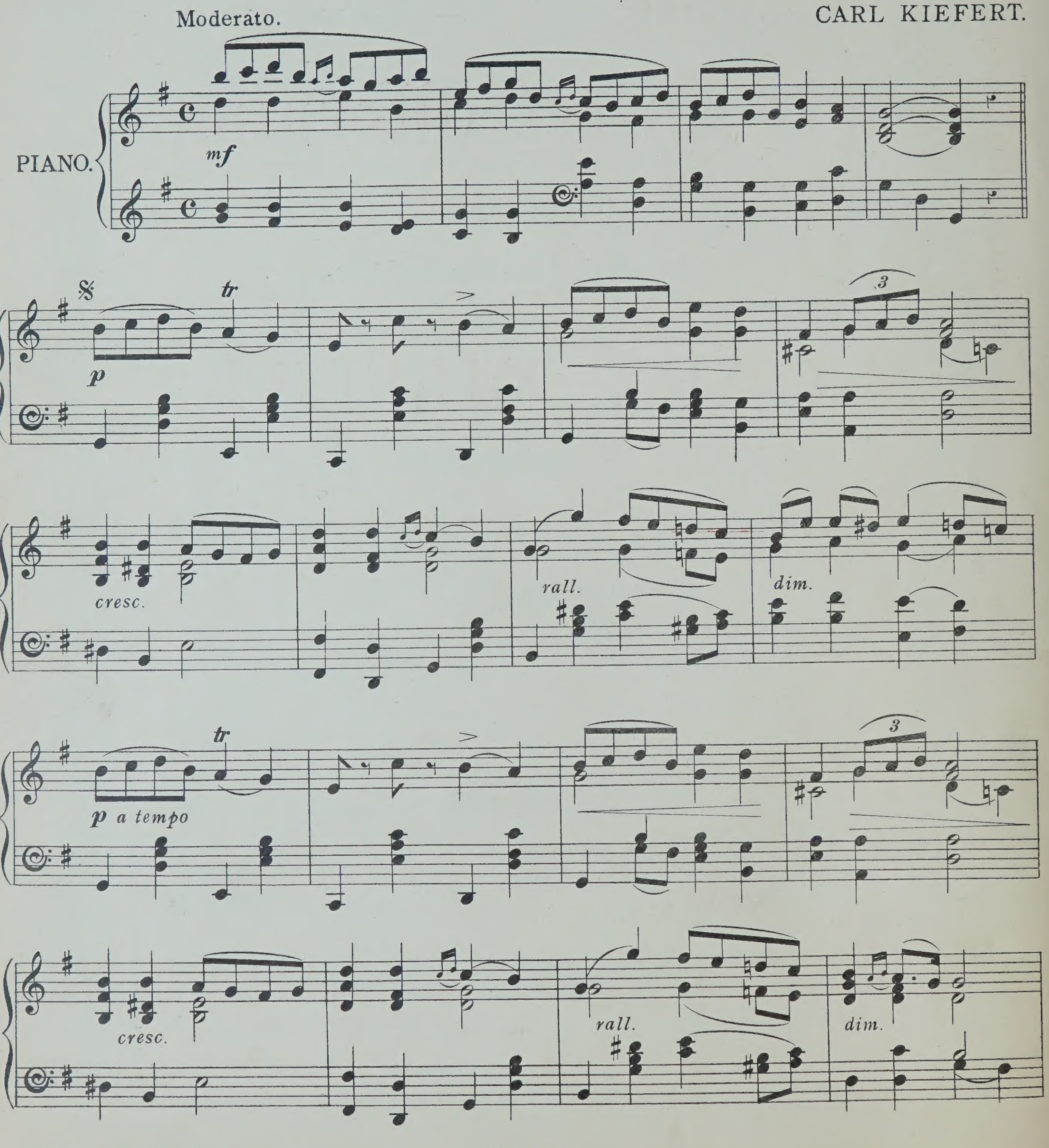

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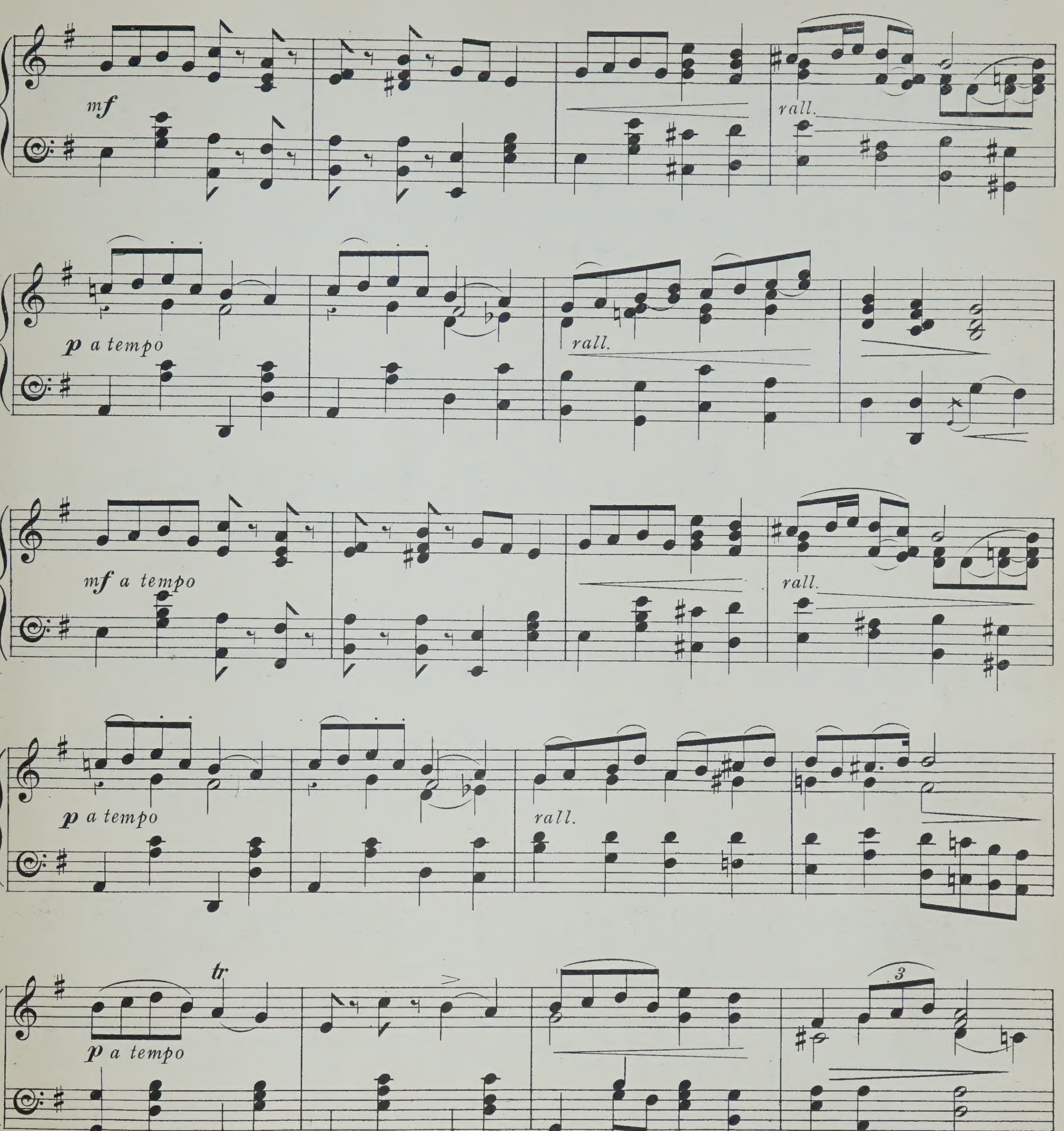
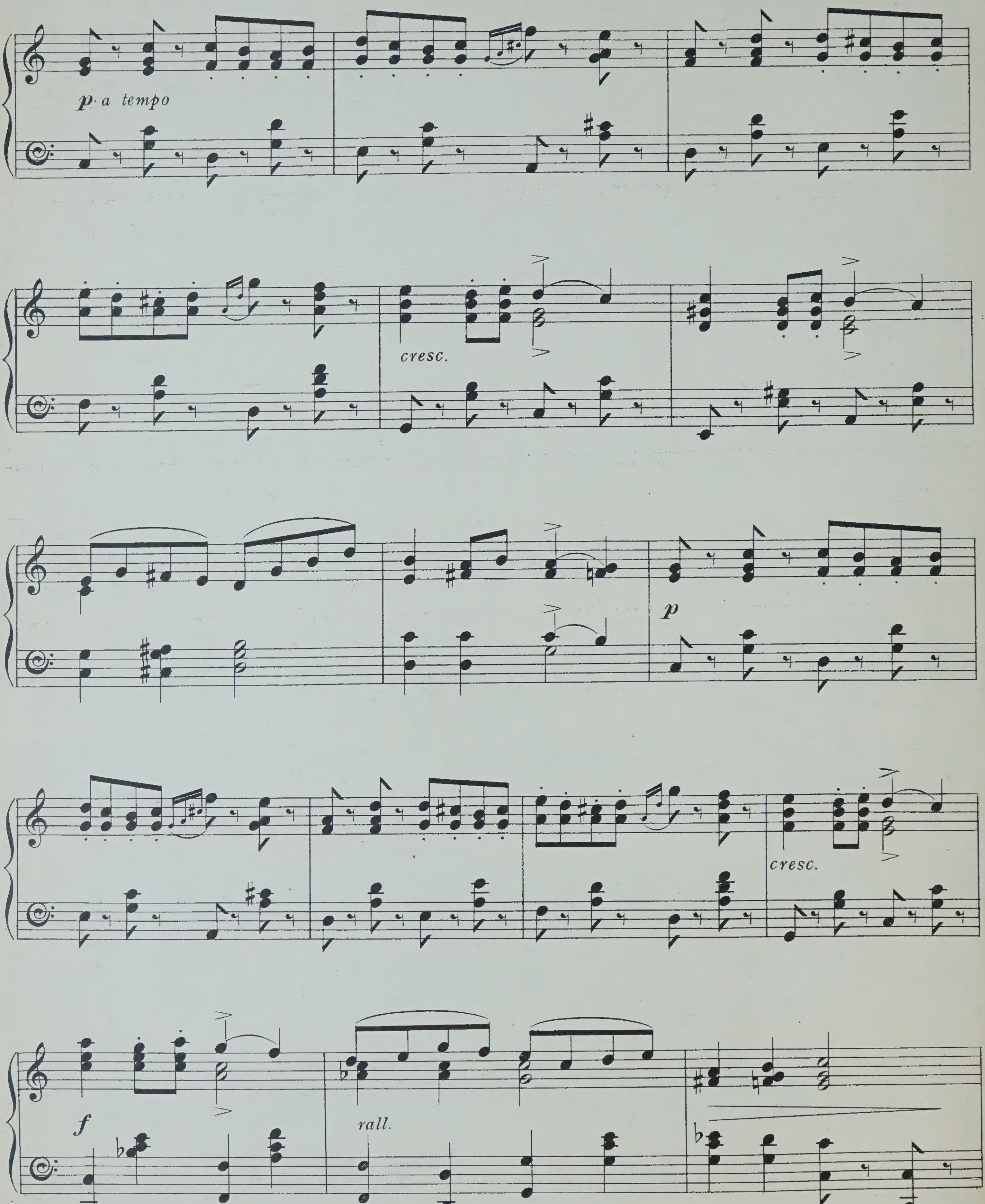
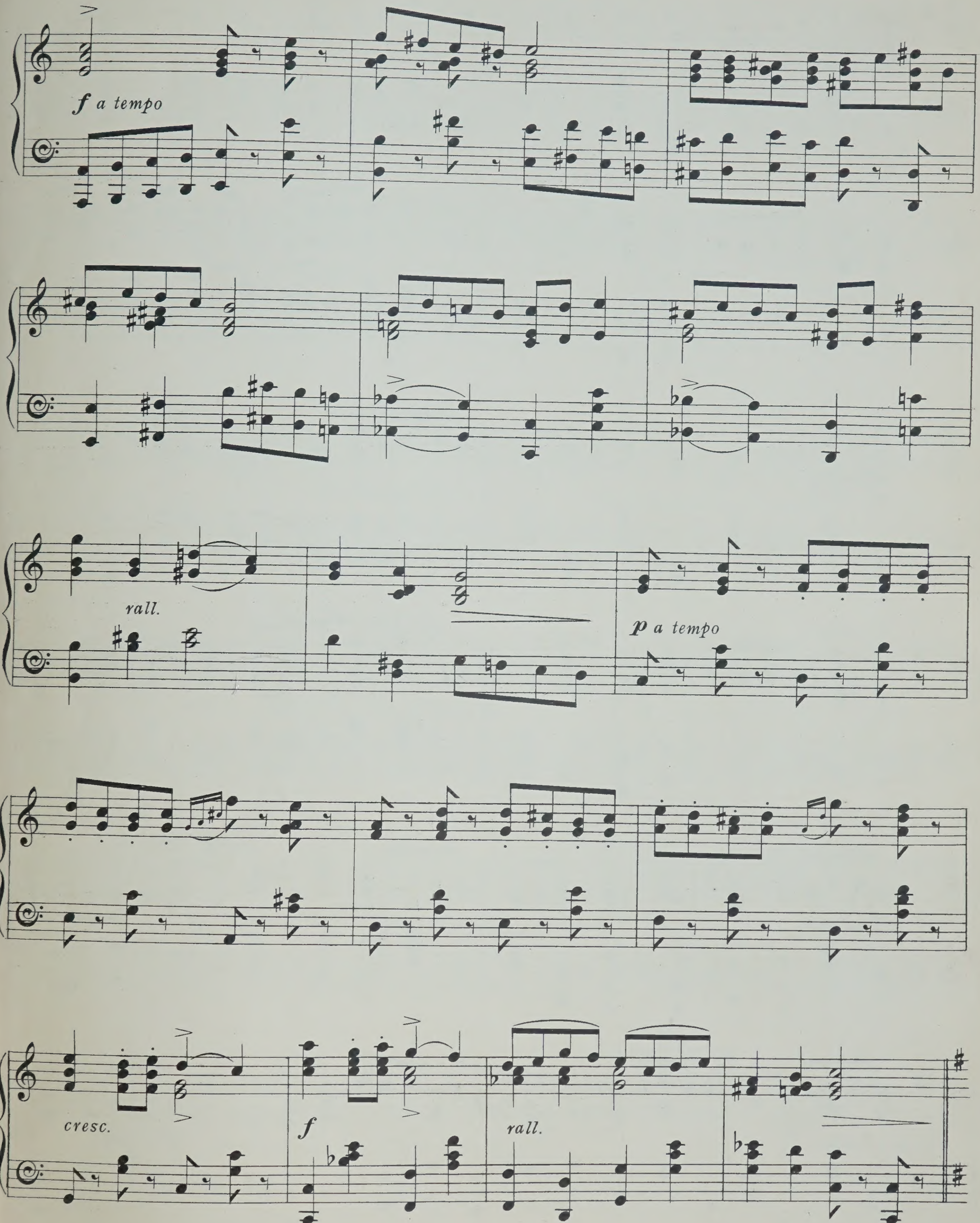
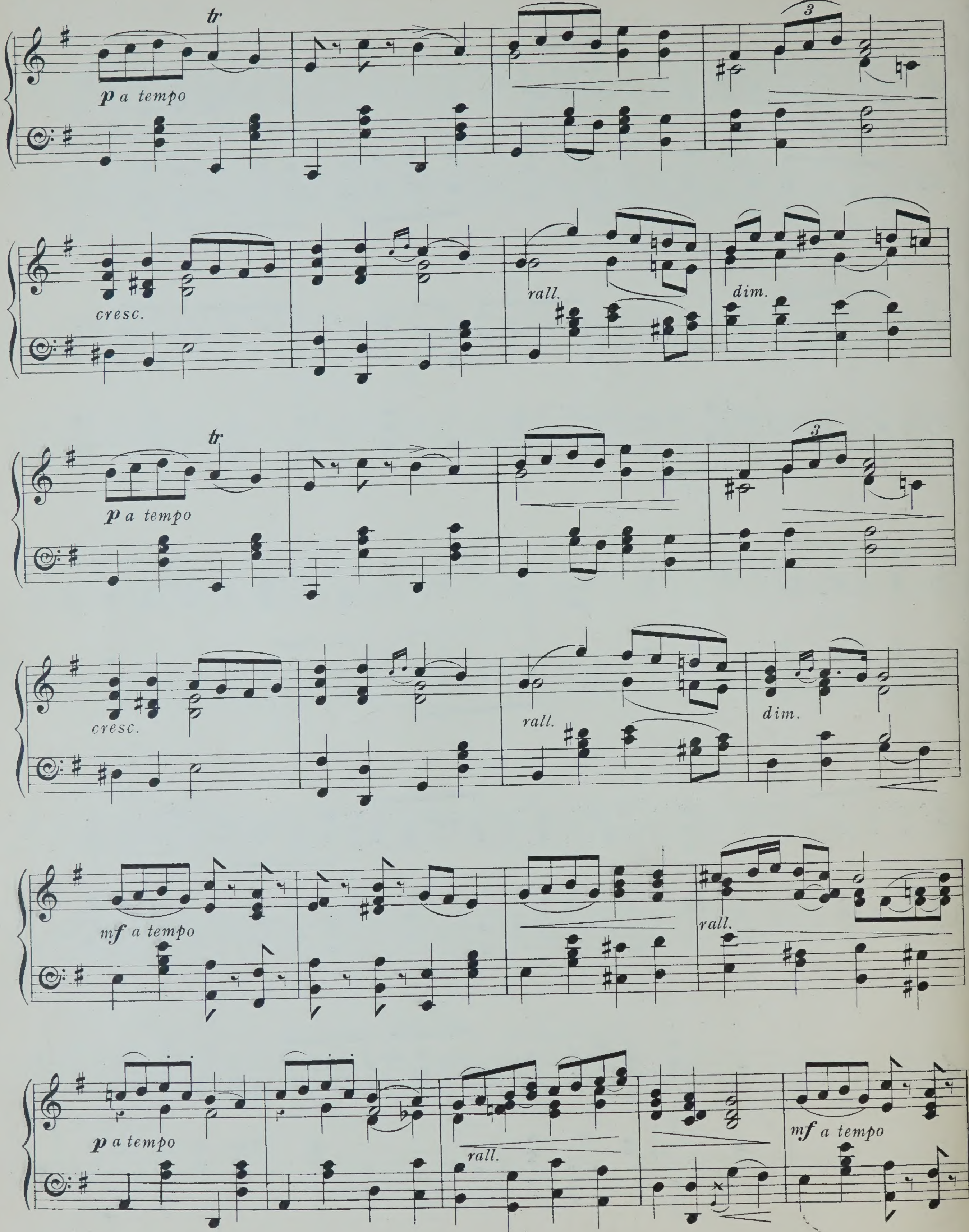
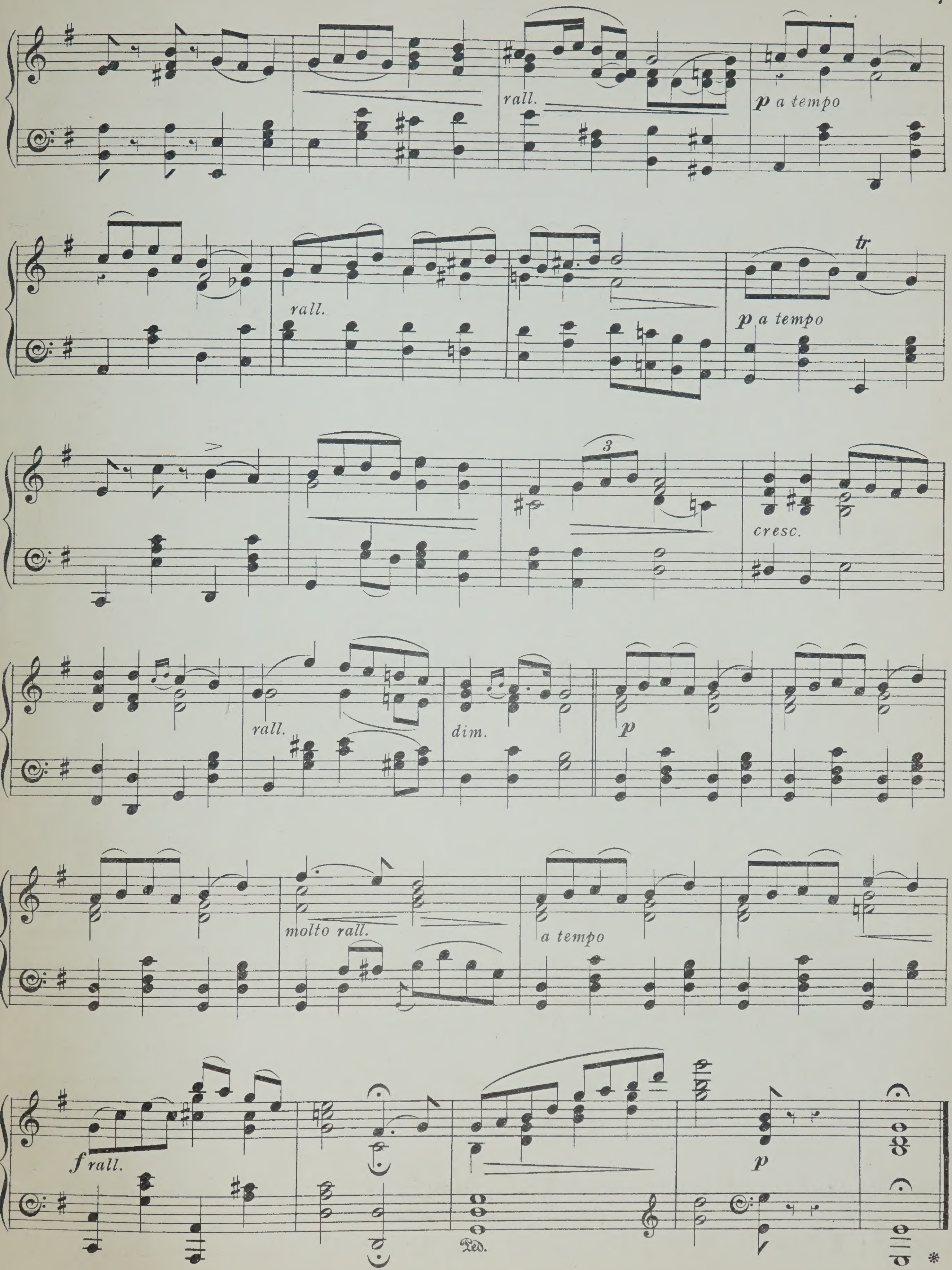

mf
rall.
p a tempo
rall.
mf a tempo
rall.
p a tempo
rall.
tr
p a tempo
3
cresc.
rall.
dim.

ε


p a tempo
cresc.
p
cresc.
f
rall.


f a tempo
rall.
p a tempo
cresc.
f
rall.


tr
p a tempo
3
cresc.
rall.
dim.
tr
p a tempo
3
cresc.
rall.
dim.
mf a tempo
rall.
p a tempo
rall.
mf a tempo



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"From Messrs. Enoch & Sons, Great Marlborough Street, W., we have received a copy of Madame Marchesi's 'Vocal Method.' We are glad to welcome this five-shilling edition of such an important work from the celebrated mistress of modern vocal art, whose irreproachable method has long merited a world-wide reputation. The first part consists of elementary and progressive exercises, while the second portion has the development of the elementary exercises in the form of vocalises. A book of such splendidly graduated studies ought to be in the hands of every earnest and thorough student of the sublime art."

THE DAILY NEWS says:—

"Although it is unquestionably most desirable to take singing lessons from a thoroughly proficient professor, there are at times good reasons for dispensing with them. The next best thing to good lessons is a well-arranged tutor. Many a fine voice is injured by faulty production and a variety of bad tricks, which are more easily acquired than cured. A very excellent help for diligent students is 'Theoretical and Practical Vocal Method,' by Mathilde Marchesi, professor of singing at the Vienna Conservatoire, member of the St. Cecilia Society, Rome, &c., herself a distinguished vocalist and teacher of singing. The directions for classifying and producing the voice are so clear and concise, the exercises are so well graduated as to difficulty, that a student who carefully reads and carries them out can scarcely fail to become a finished singer."

THE WESTERN TIMES says:—

"For the study of the art of singing, self education is more frequently than not a mistake, for in the expression of this art an instrument is engaged so delicate in mechanism that careless treatment means, in some cases, partial destruction. It has now for many years been conceded that in order to ensure right training there must be scientific knowledge of the mechanism of the voice. This is the basis, as illustrated in other of her publications, adopted by Madame Marchesi in the latest embodiment of her 'Vocal Method.' Madame Marchesi's name is not so well known in England as might be expected from her great successes at three of the European capitals—Vienna, Paris, and Rome. She informs us in the preface that this method has been her sole training weapon for upwards of forty years, with the results which may be seen in Paris to-day. The book, which is entitled 'Theoretical and Practical Vocal Method,' consists of two parts. The first is devoted to elementary and progressive exercises for developing and controlling the mechanism of the voice, blending the registers and giving perfect intonation. The second part contains exercises which appear to be the development of the former part in the form of vocalises.

"The whole is preceded by a useful and practical guide for the student, giving a sketch of the scientific knowledge which will enable him to practise intelligently and with sure hope of success."

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SOCIETY says:—

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NOCTURNE IN A

Composed by

J. FIELD

ARRANGED FOR THE

ORGAN

BY

JESSIE D. M^c^ LETCHIE, A.R.C.O.

Price 2/- net.

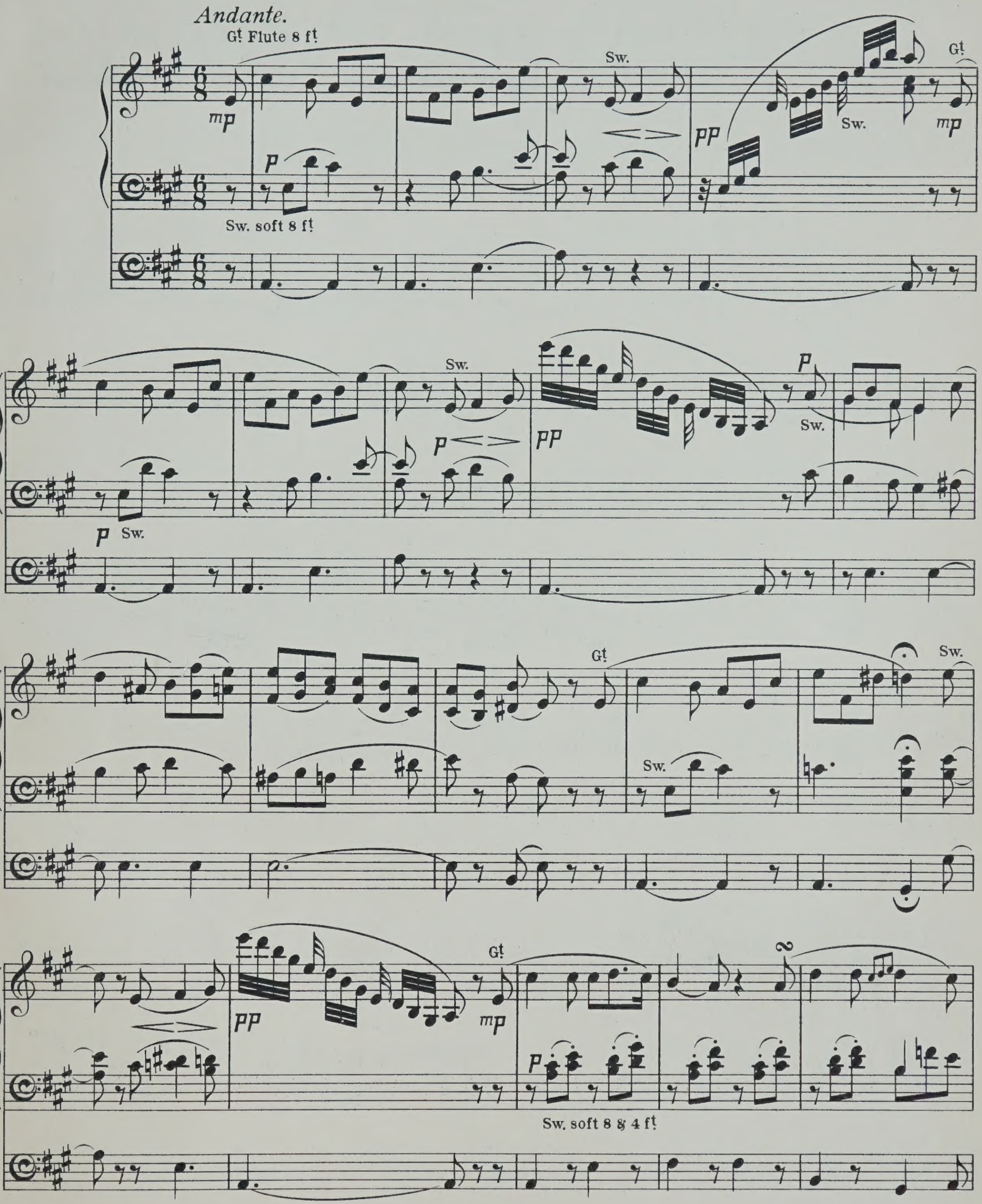
LONDON, NOVELLO AND COMPANY, LIMITED.

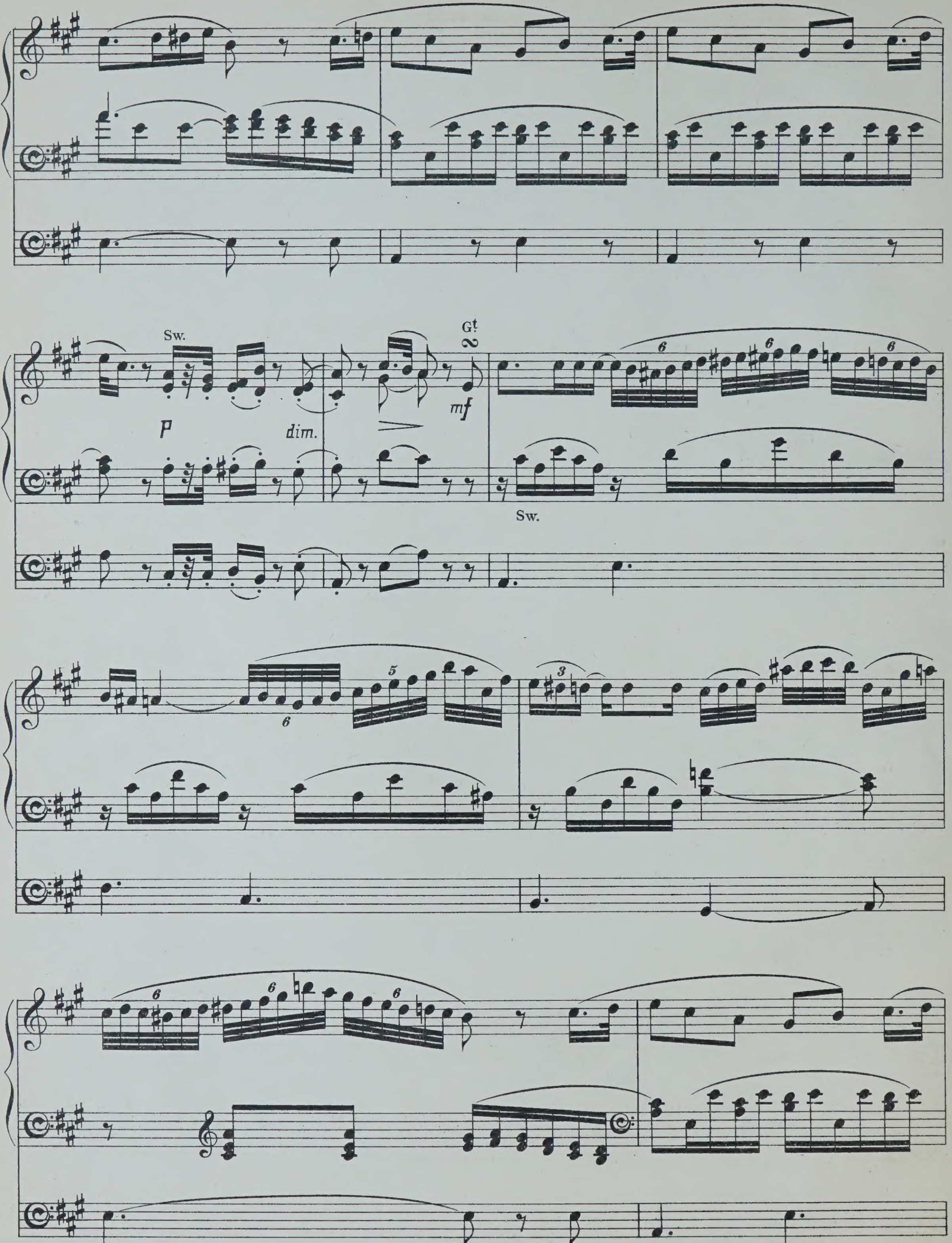
(Author's Property)

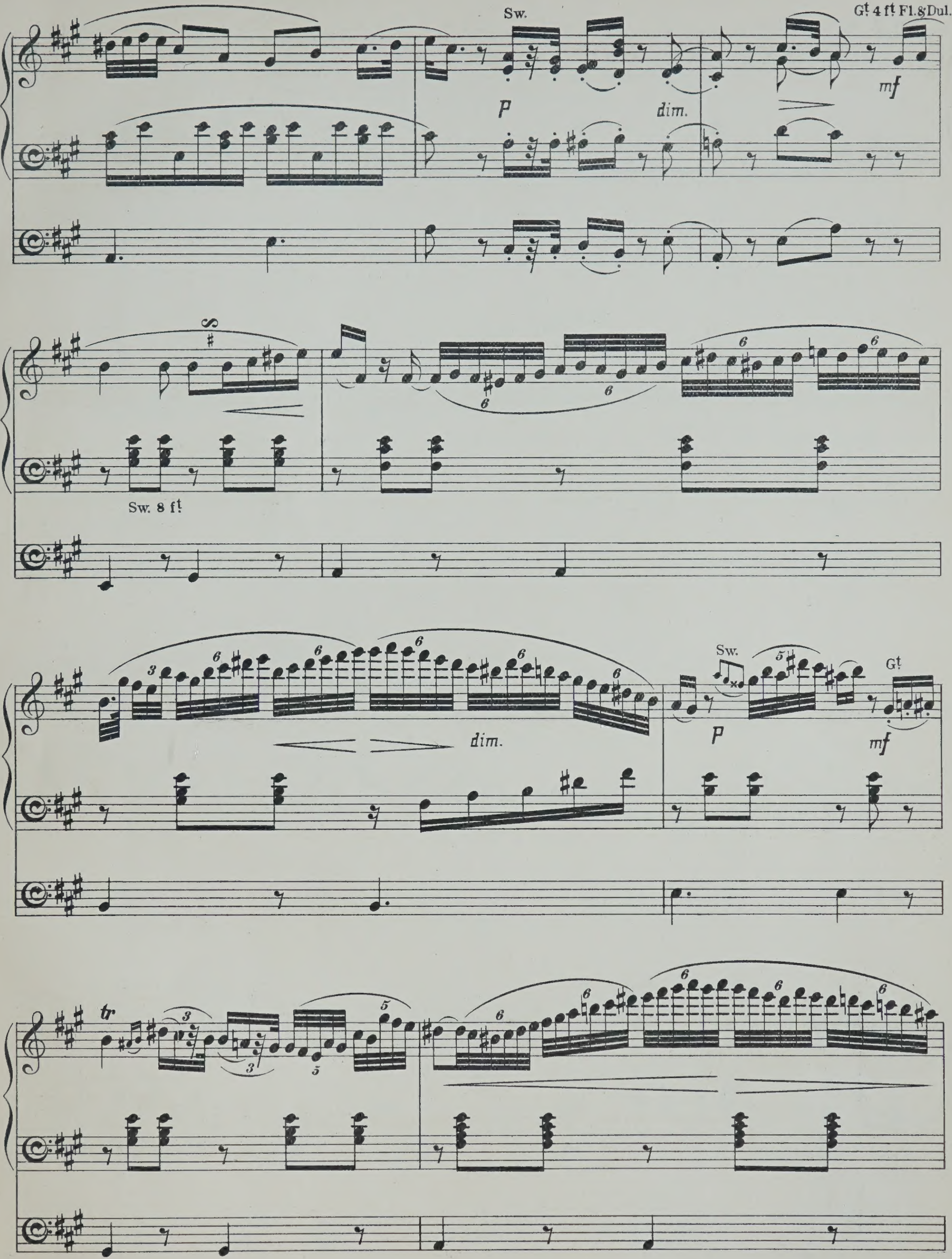
NOCTURNE in A.

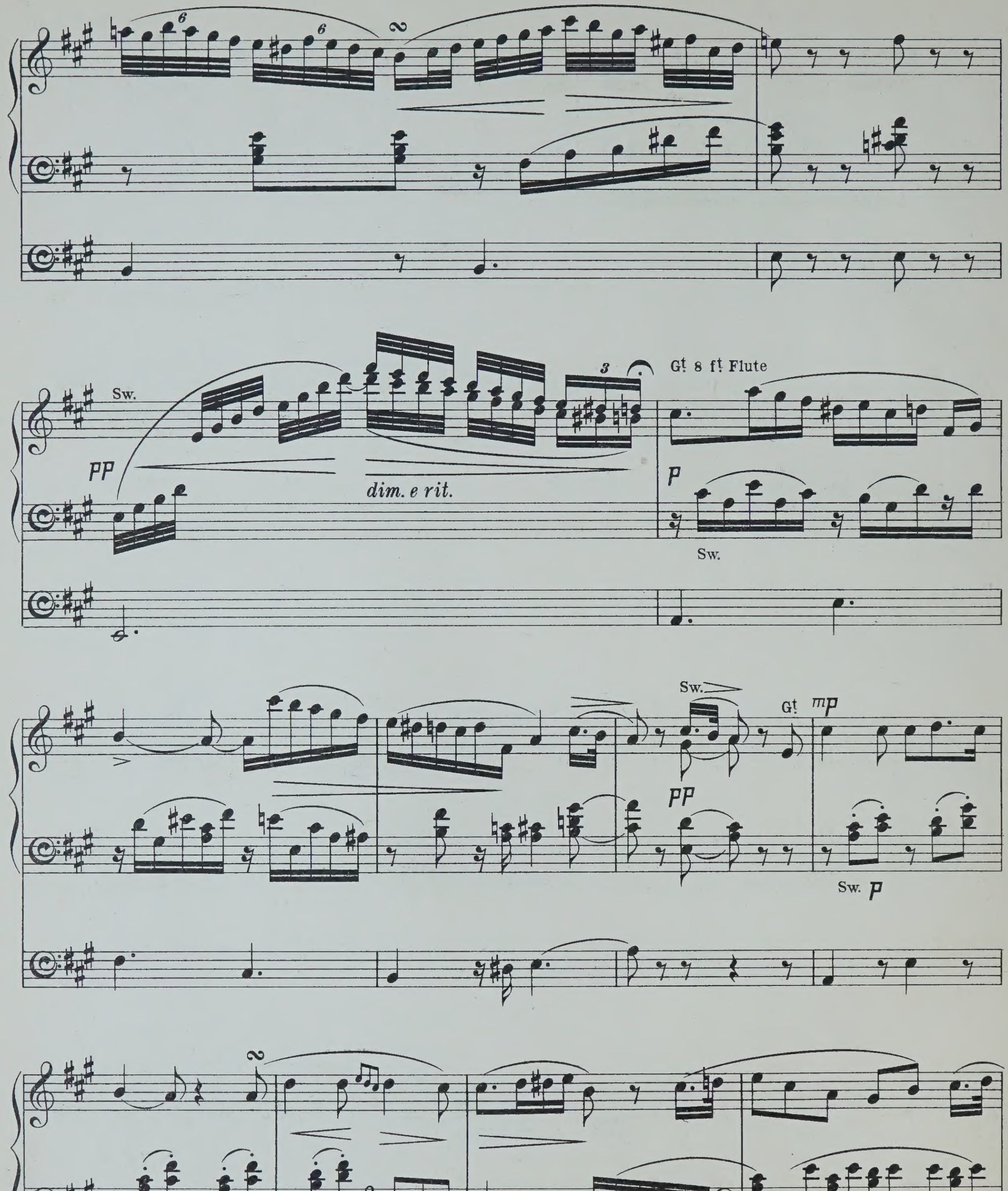
Arranged by
Jessie D. Mc Letchie. A. R. C. O.

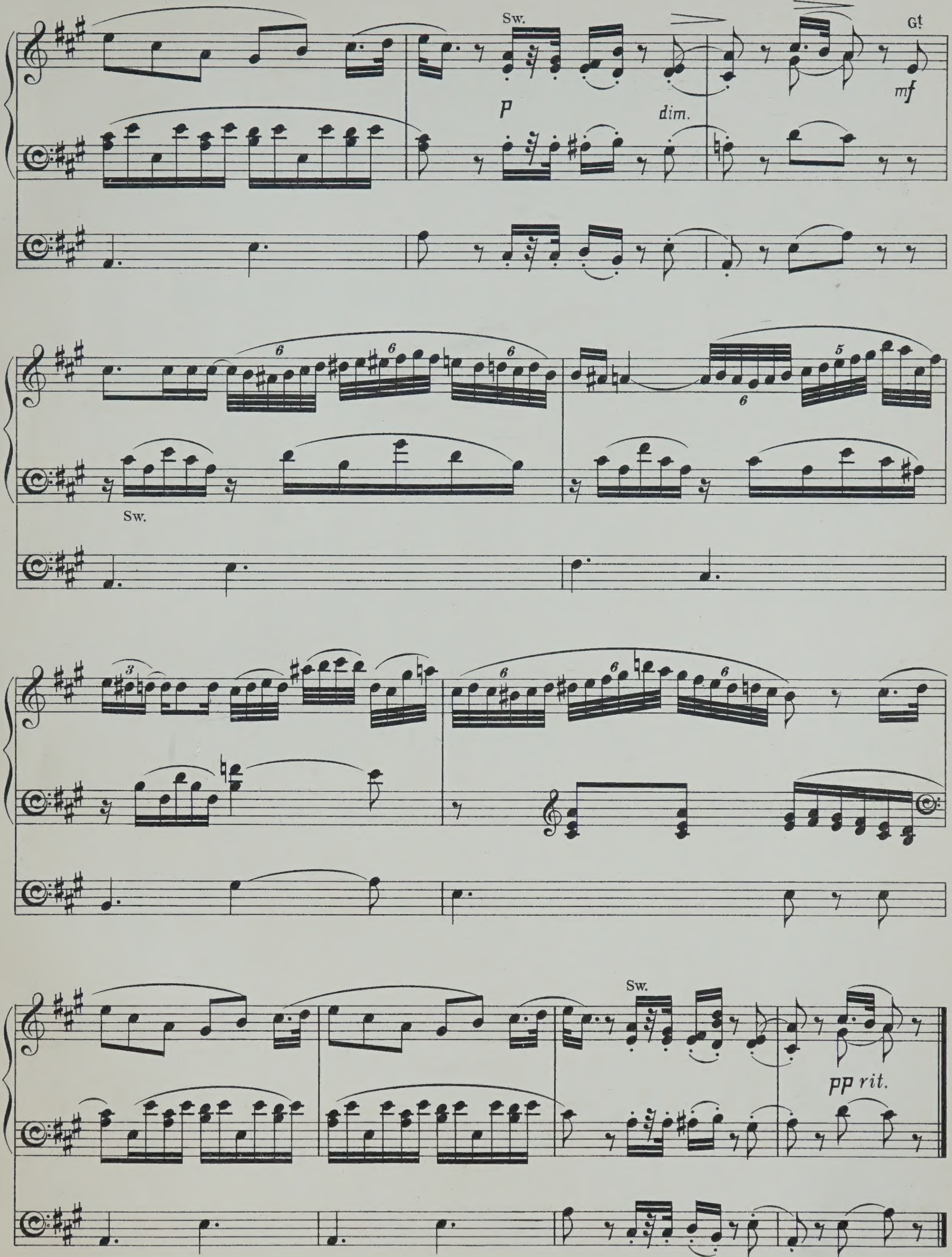
J. Field.




Sw.
p
dim.
Gt
mf
Sw.


Gt. 4 ft. Fl. & Dul.
Sw.
p
dim.
mf
Sw. 8 ft.
dim.
Sw.
p
Gt.
mf
tr


6
6
Sw.
pp
3
dim. e rit.
Gt 8 ft Flute
p
Sw.
Sw.
pp
Gt
mp
Sw. p


Sw.
p
dim.
Gt.
mf
6
6
6
6
5
Sw.
3
6
6
6
Sw.
pp rit.

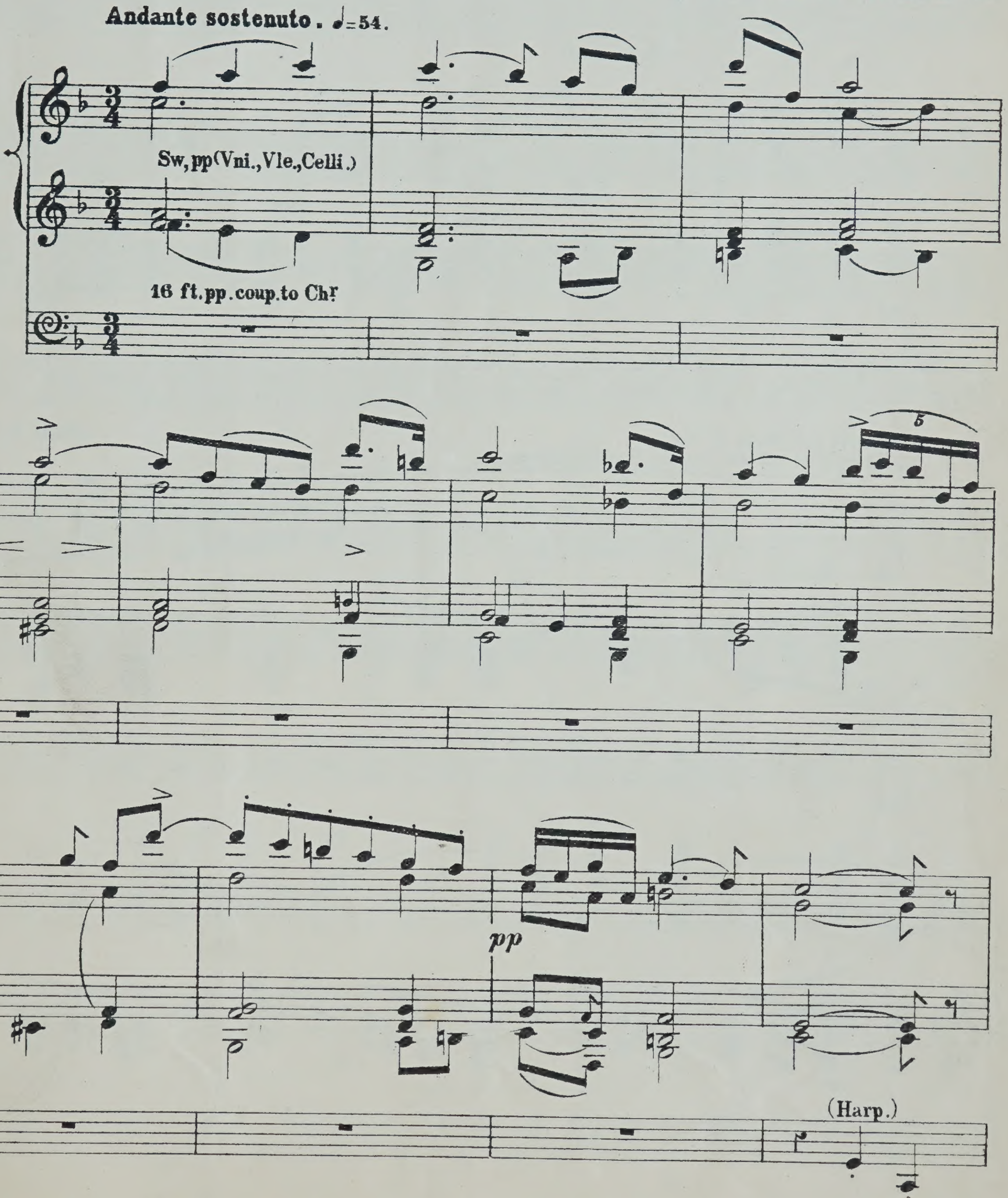
INTERMEZZO.

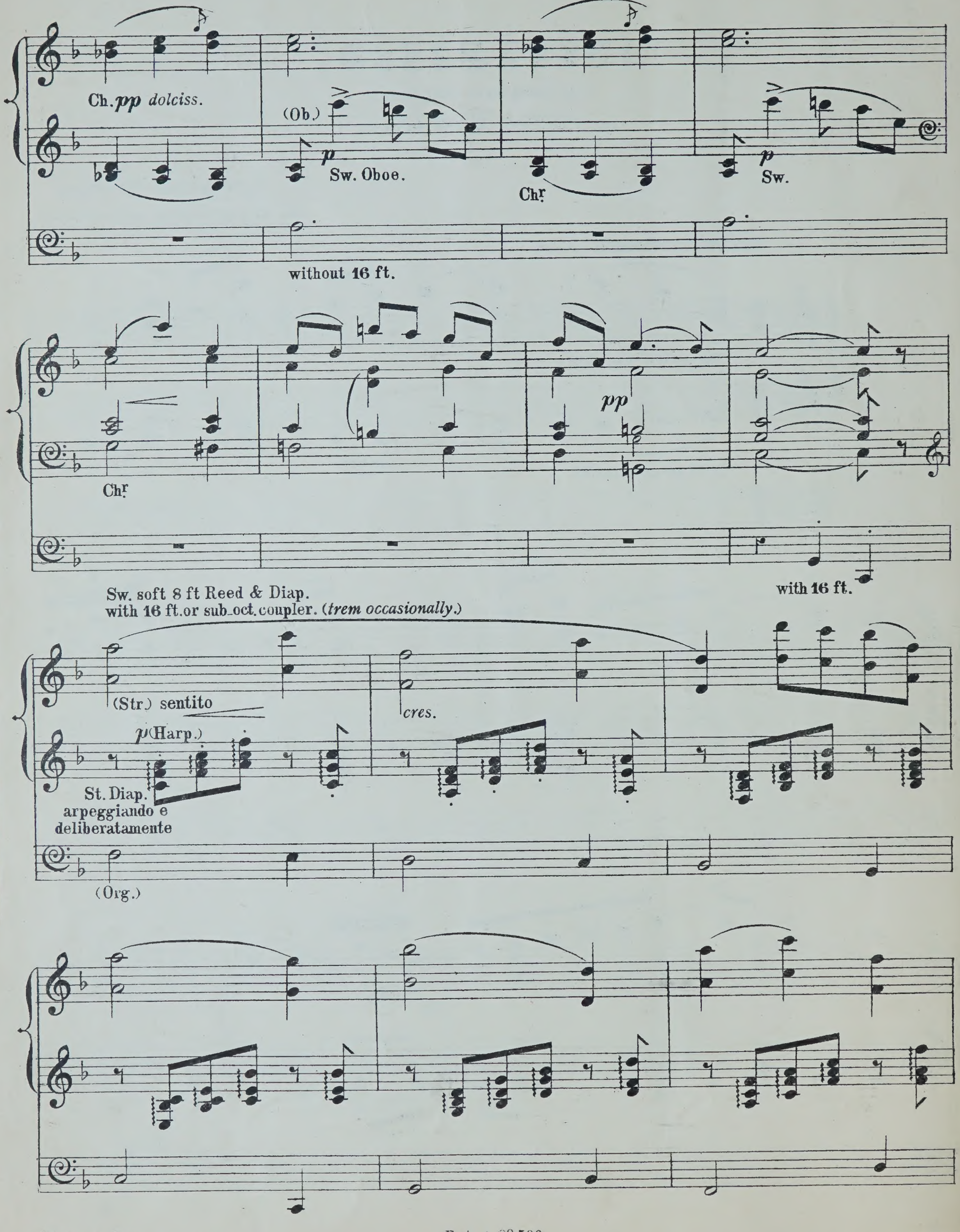
from "CAVALLERIA RUSTICANA."

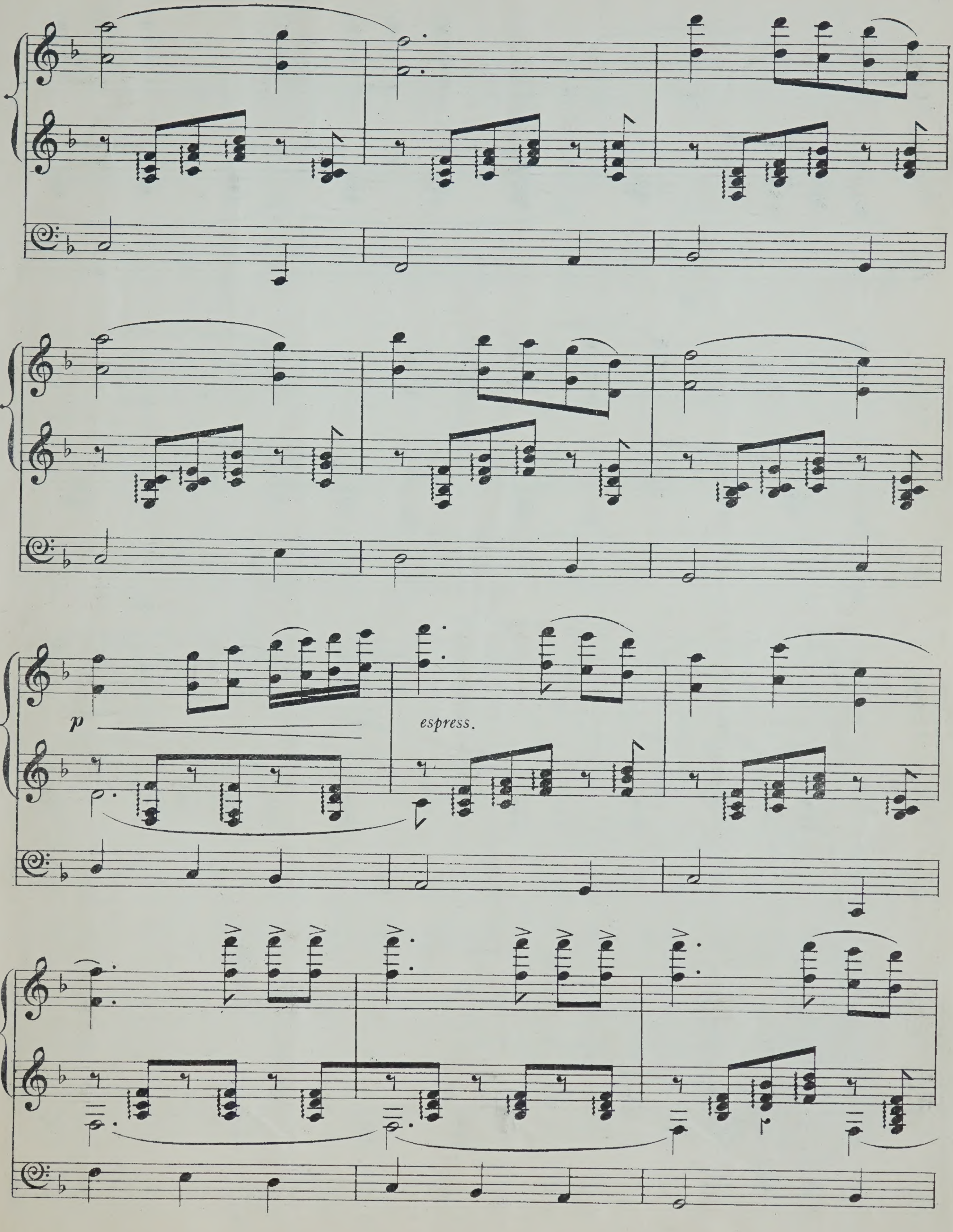
by PIETRO MASCAGNI.

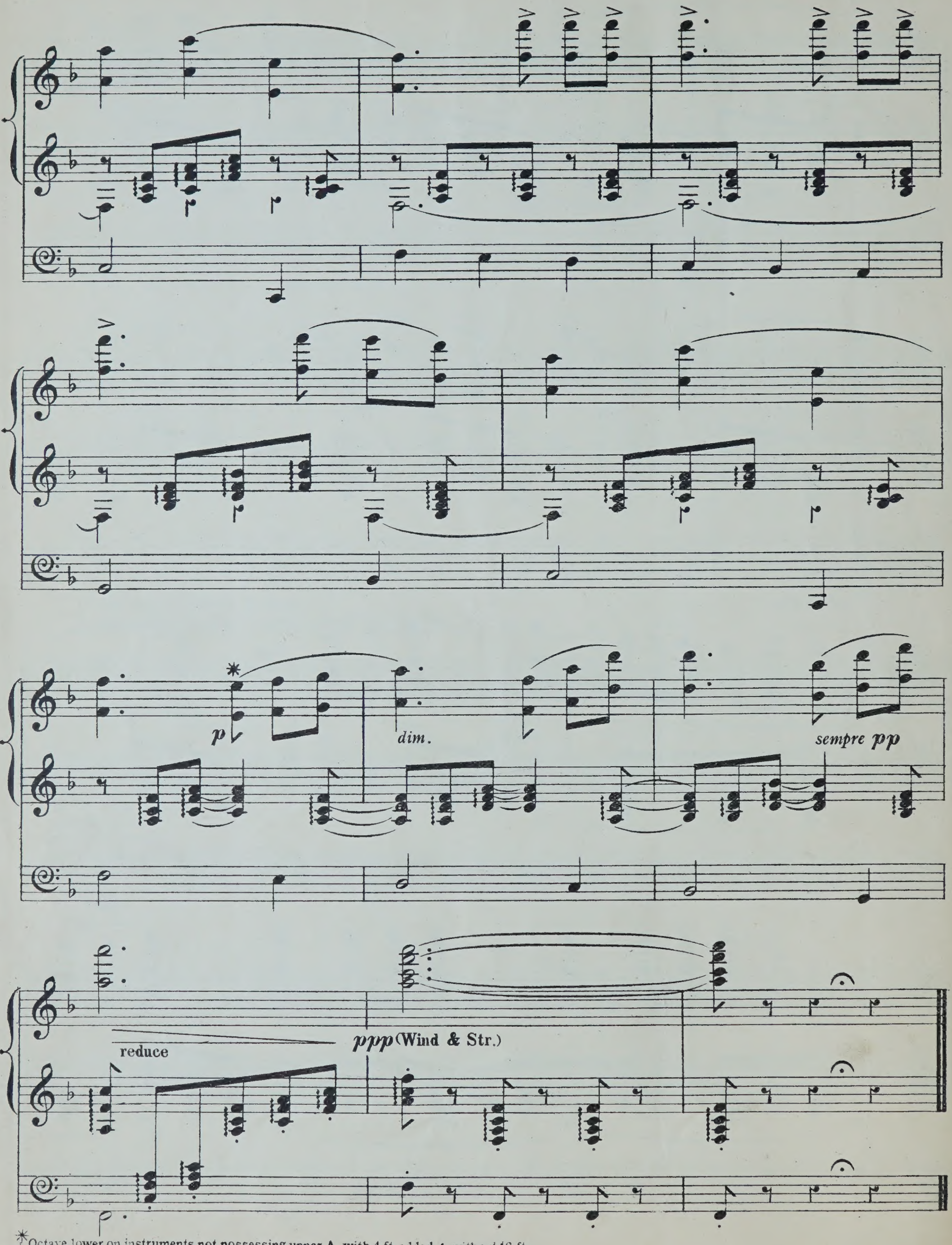
3 min

Arranged for the Organ
by HAMILTON ROBINSON.




Ch. pp dolciss.
(Ob.)
p
Sw. Oboe.
Chr.
p
Sw.
without 16 ft.
Chr.
pp
with 16 ft.
Sw. soft 8 ft Reed & Diap.
with 16 ft. or sub-oct. coupler. (trem occasionally.)
(Str.) sentito
p (Harp.)
St. Diap.
arpeggiando e
deliberatamente
cres.
(Org.)


p
espress.

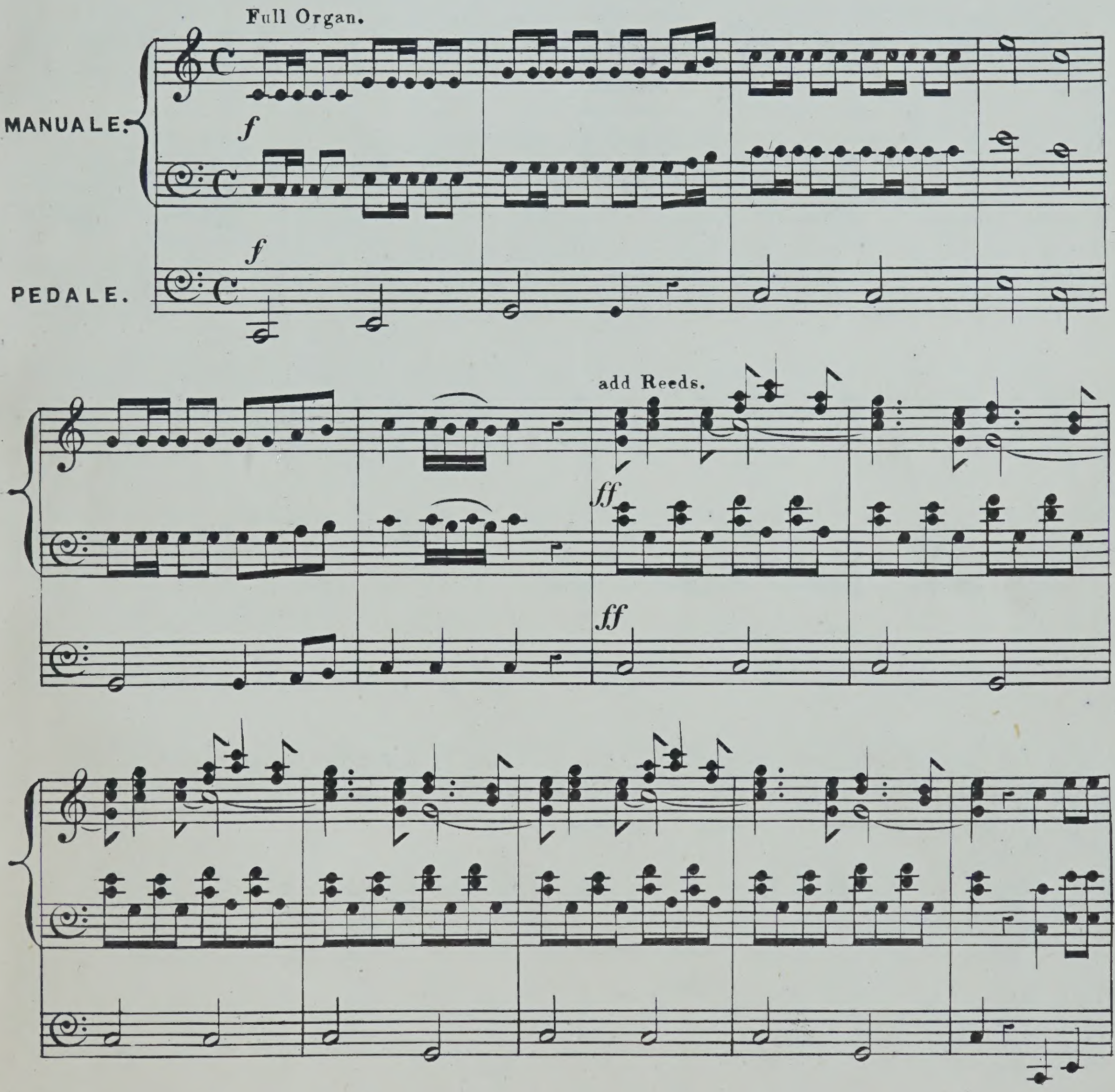


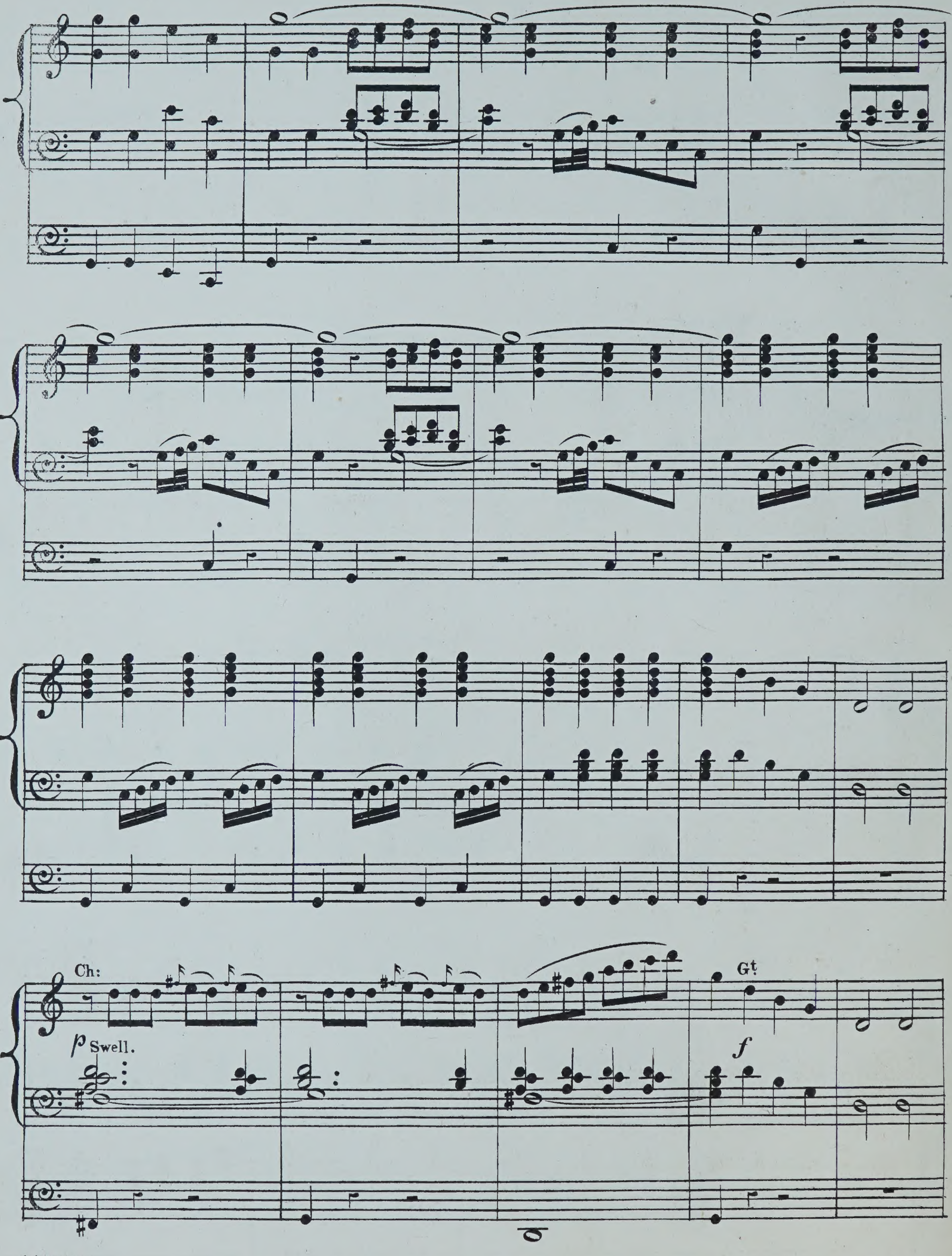
*Octave lower on instruments not possessing upper A, with 4 ft added & without 16 ft.

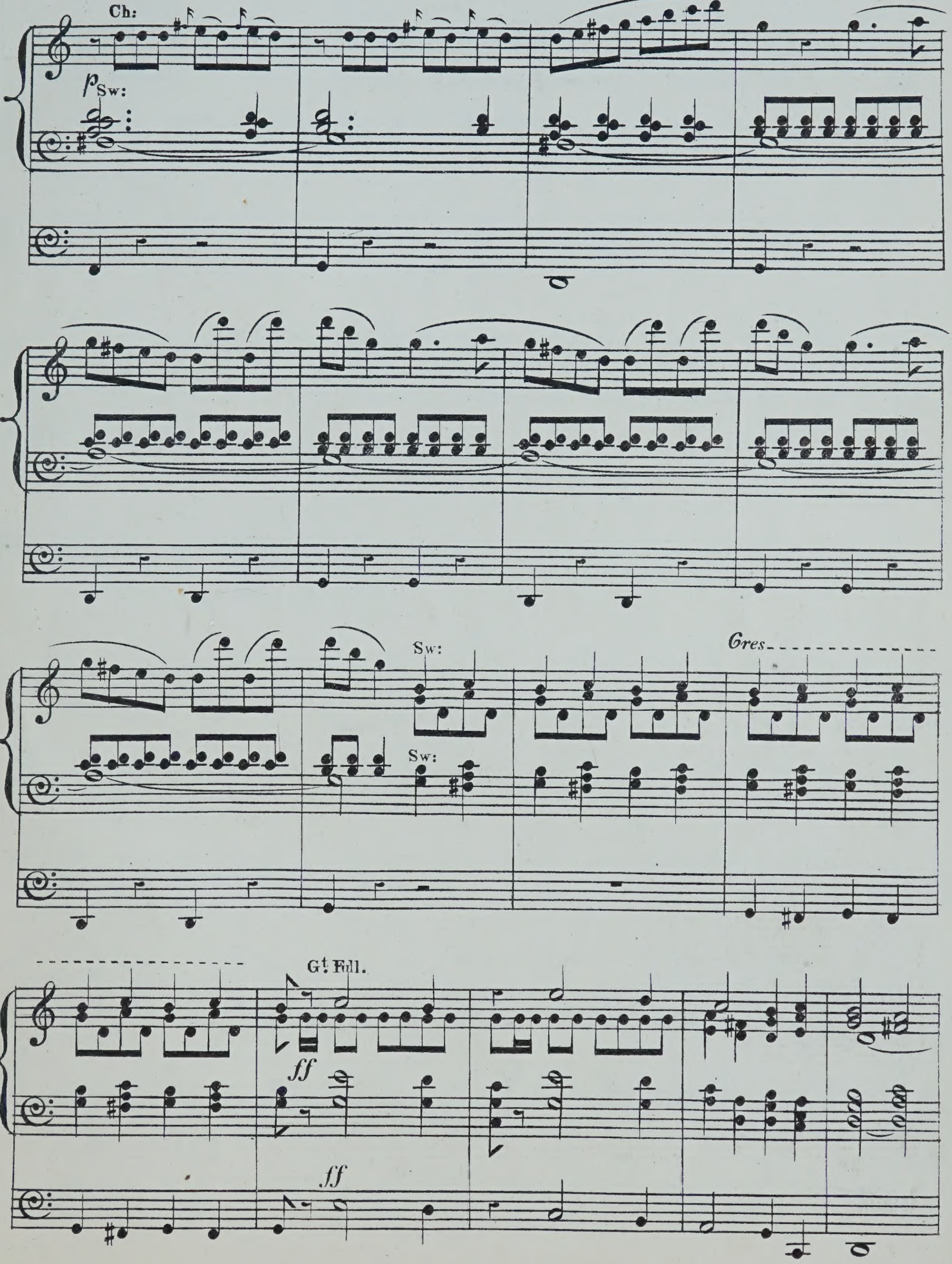
GLORIA IN EXCELSIS.

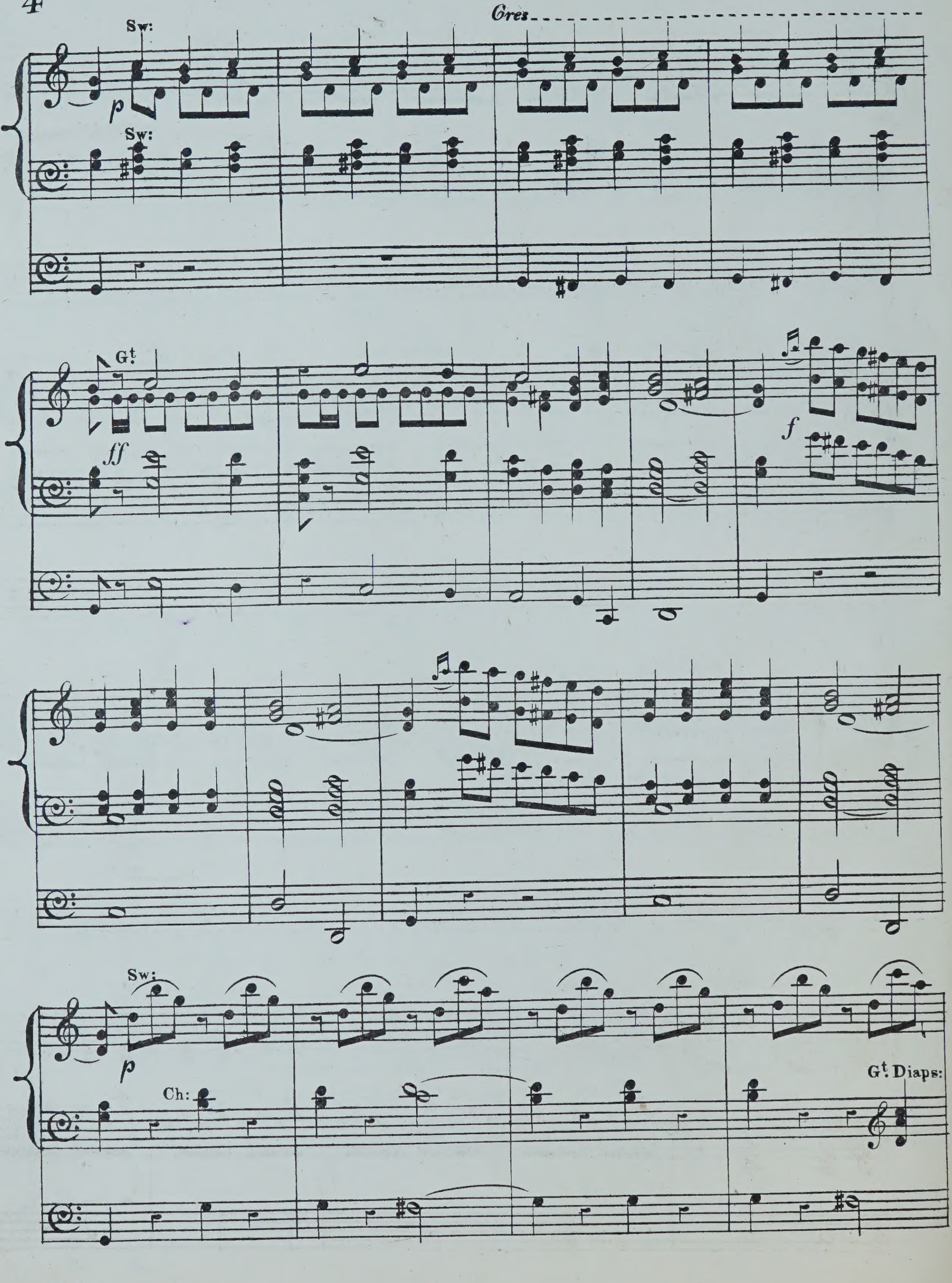
From MOZART'S 12th MASS.

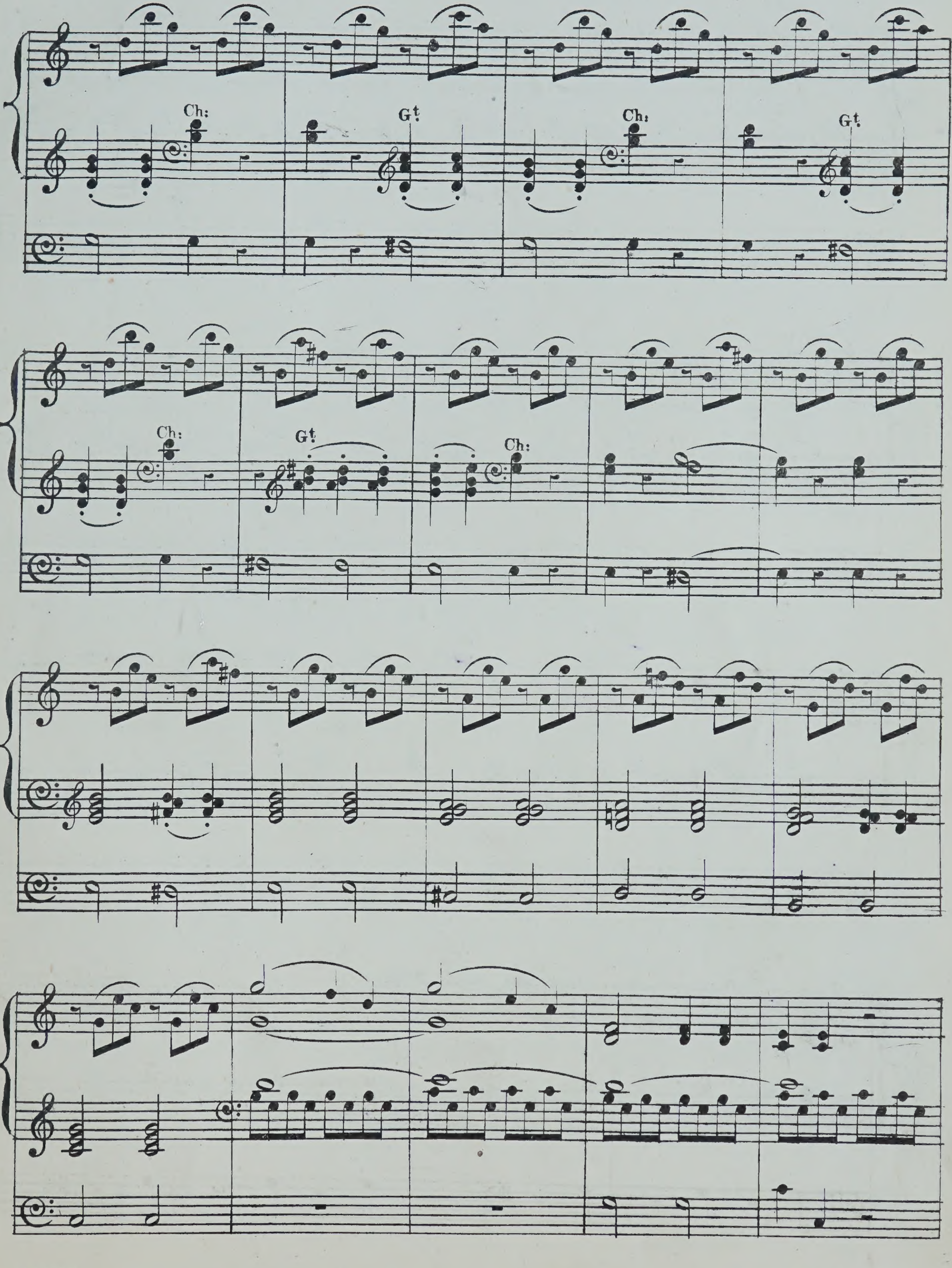
Arranged for the Organ by EDW: F. RIMBAULT.

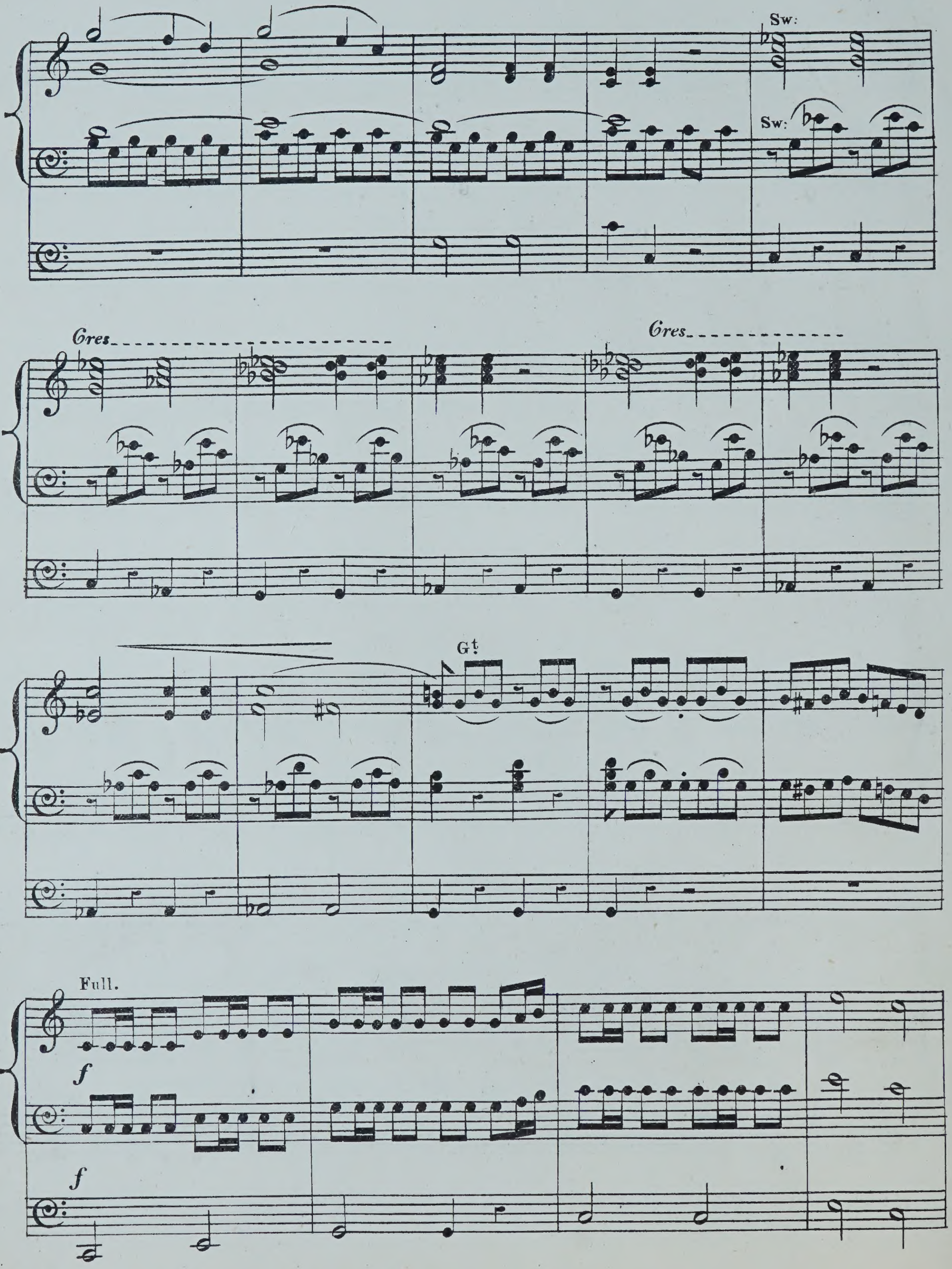


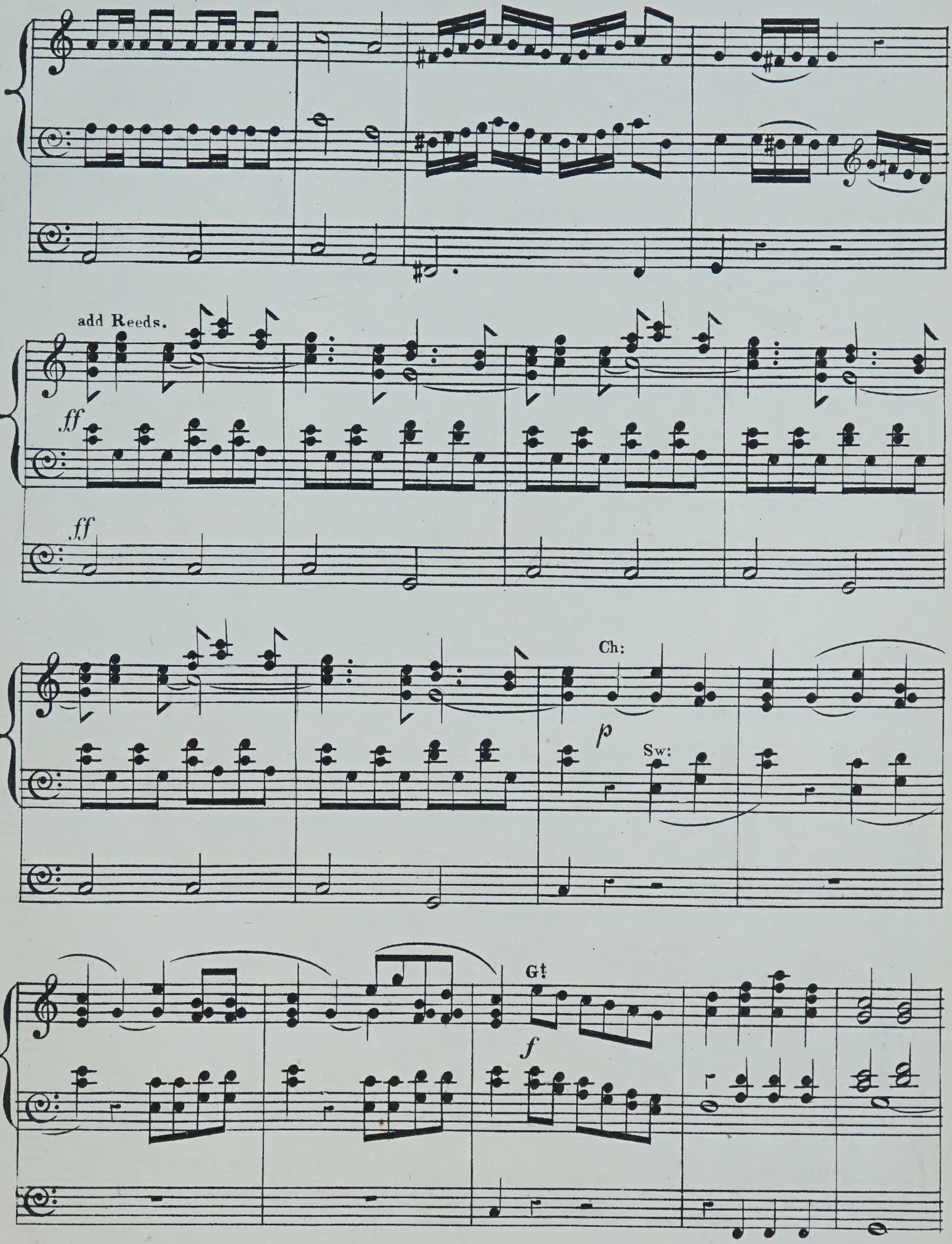

Ch:
p Swell.
Gt
f

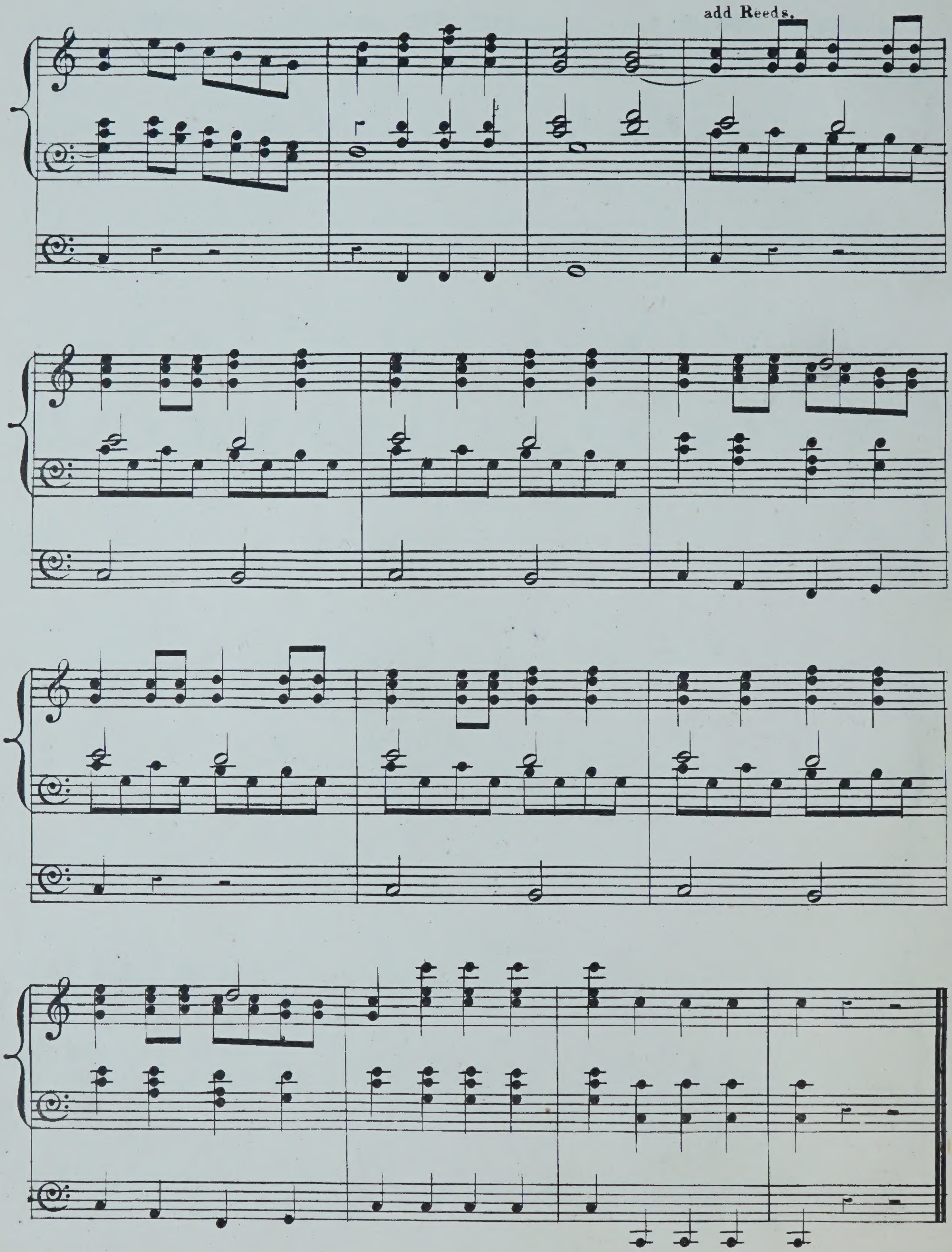

Ch:
p Sw:
Sw:
Sw:
Cres
Gt. Full.
ff
ff


Sw:
Cres
p
Sw:
Gt.
ff
f
Sw:
p
Ch:
Gt. Diaps:


Ch:
G!
Ch:
G!
Ch:
G!
Ch:


Sw:
Sw:
Cres
Cres
Gt
Full.
f
f


add Reeds.
ff
ff
Ch:
p
Sw:
Gt
f


add Reeds.

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in E minor

for

Organ and Orchestra

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(Orchestral parts (M.S.) to be had on hire of the publishers.)

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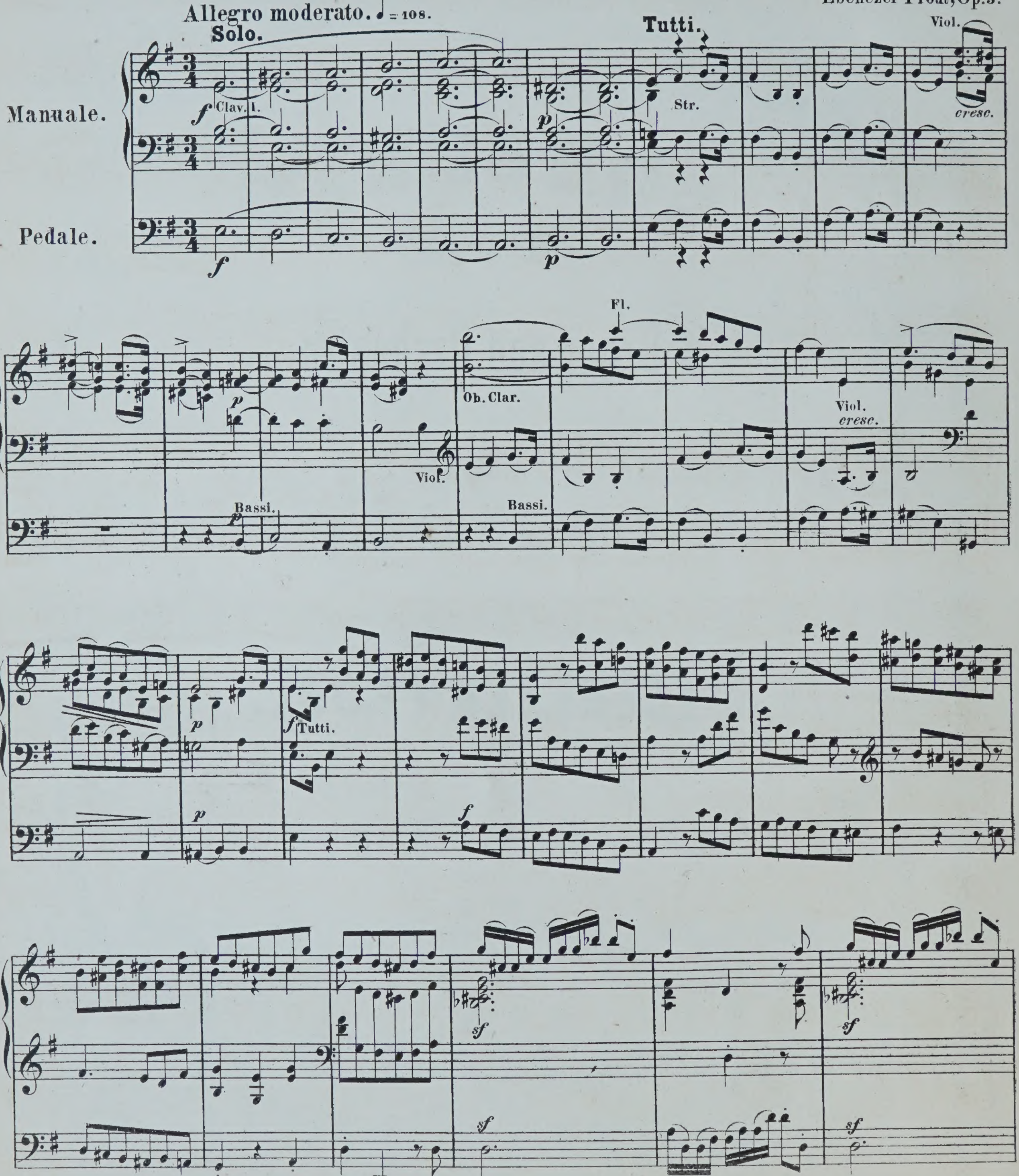
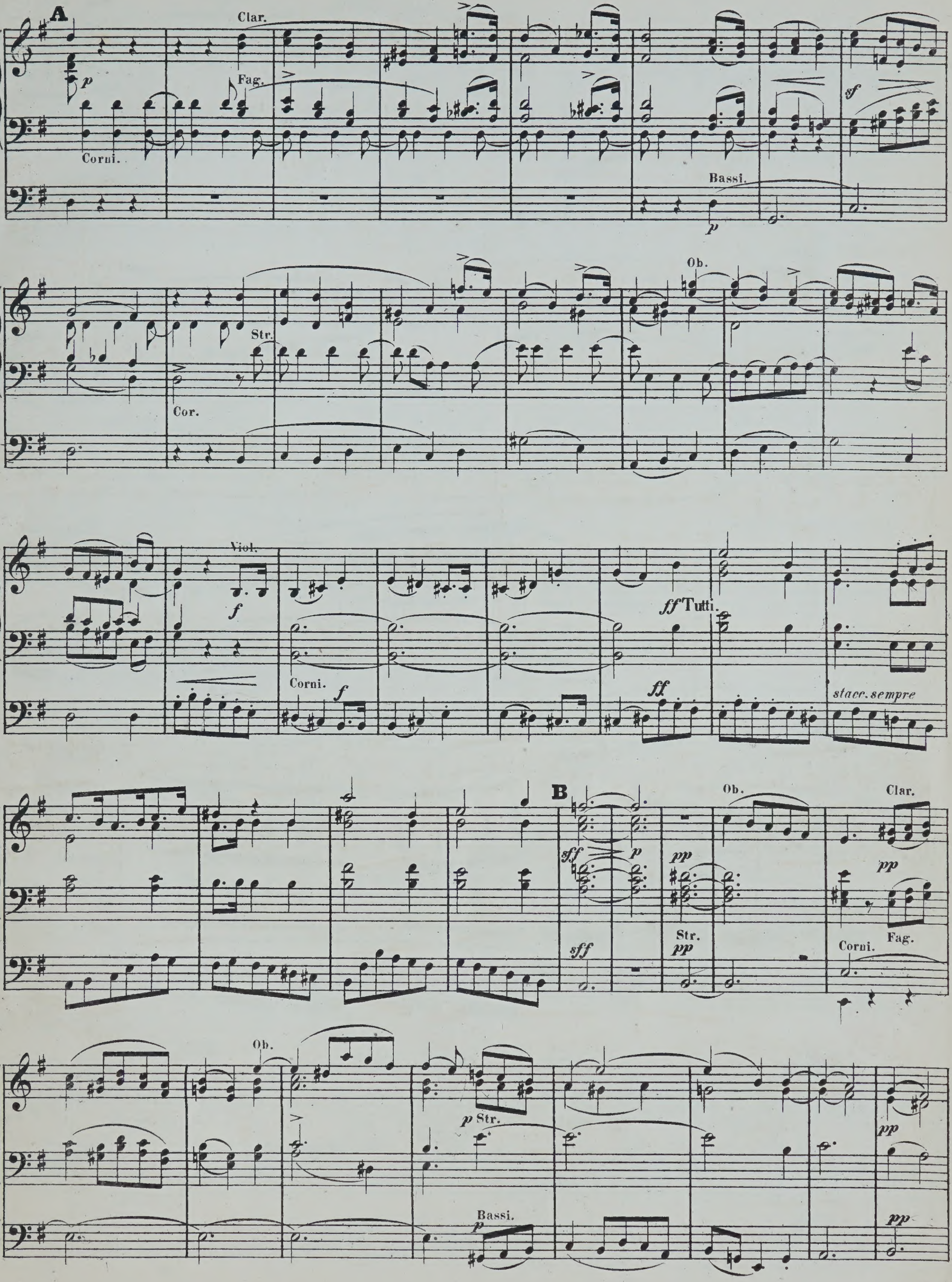
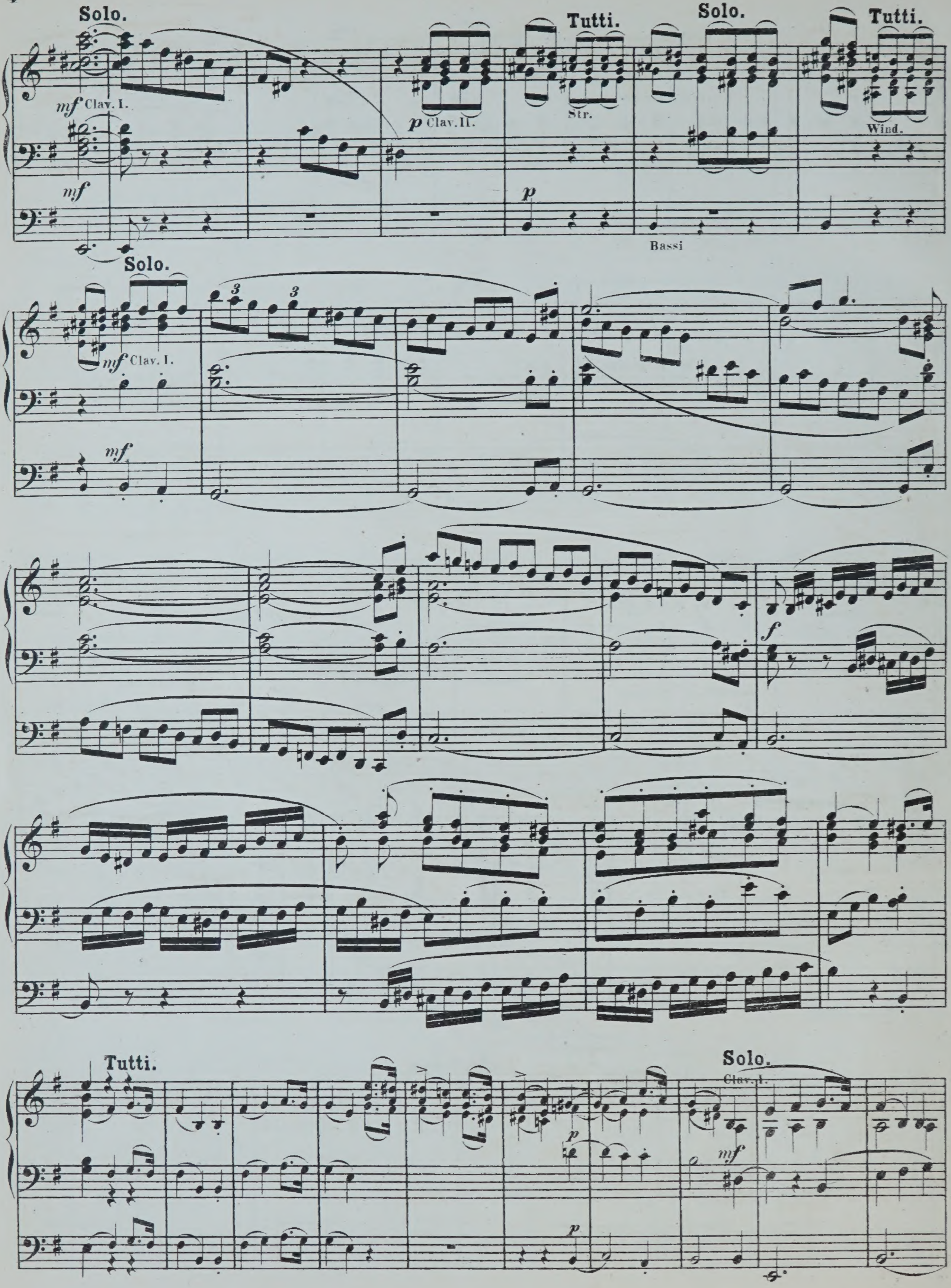
CONCERTO.

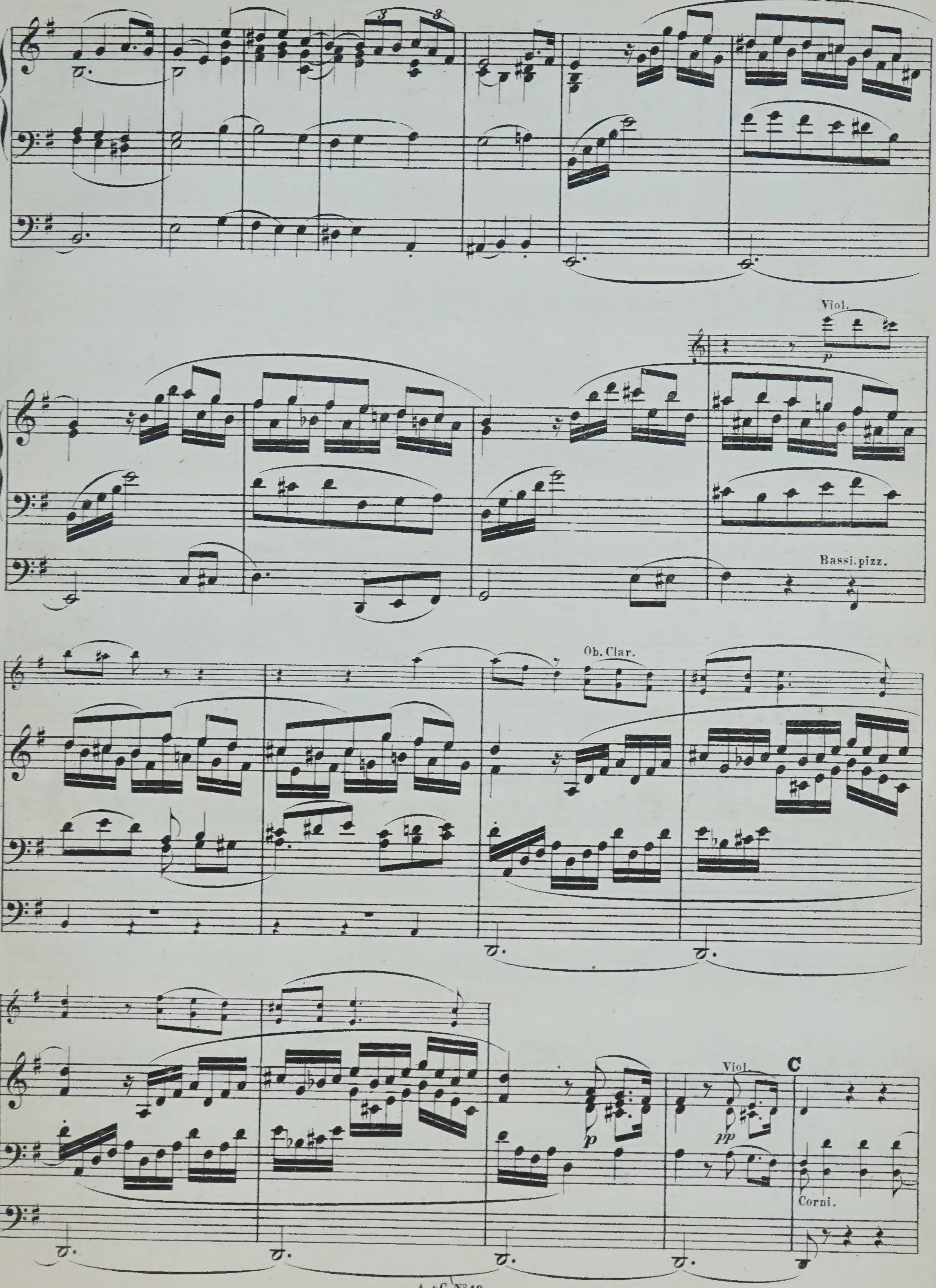
The small notes are only to be played when the work is performed without the orchestra.

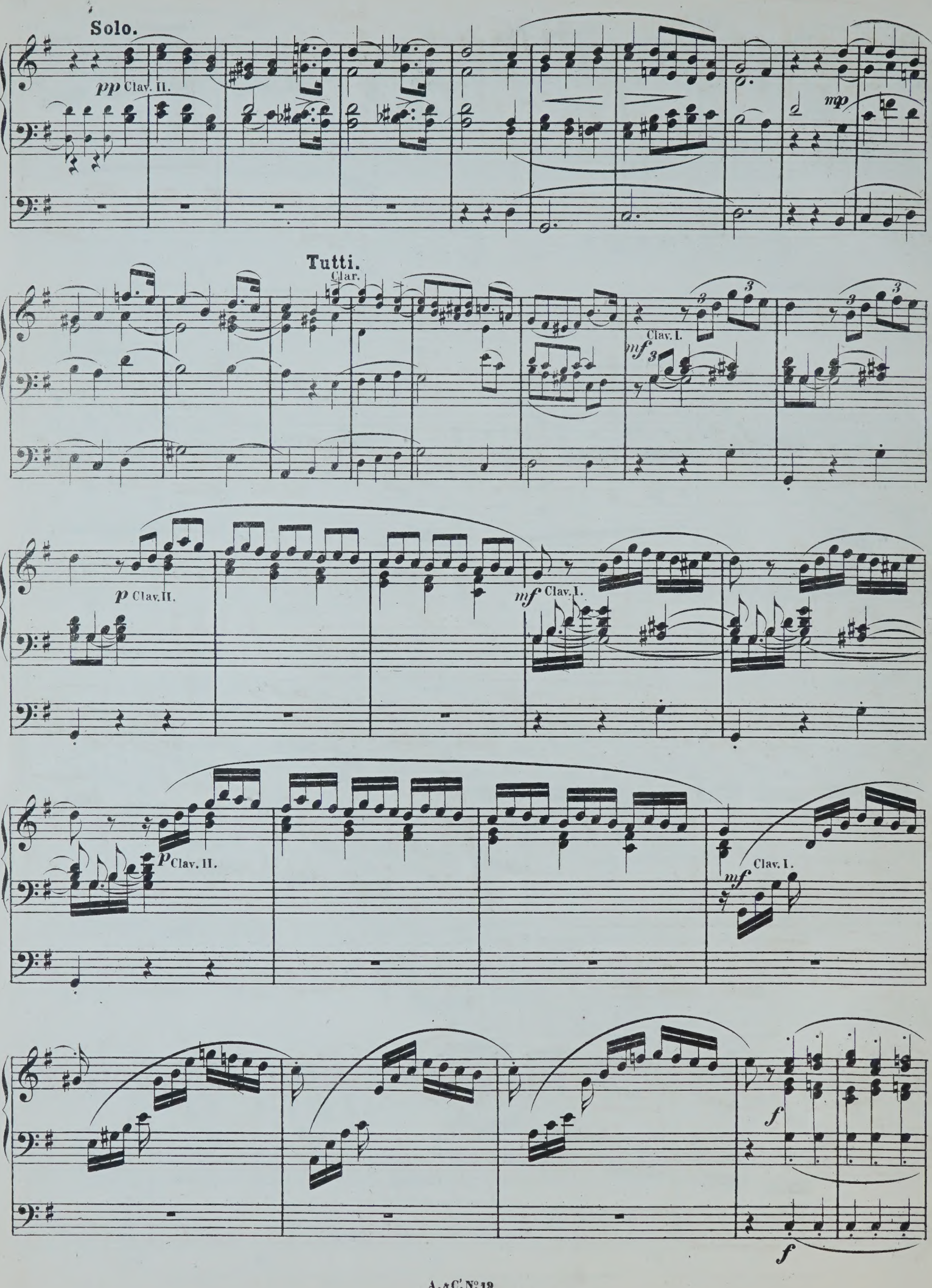
Ebenezer Prout, Op. 5.

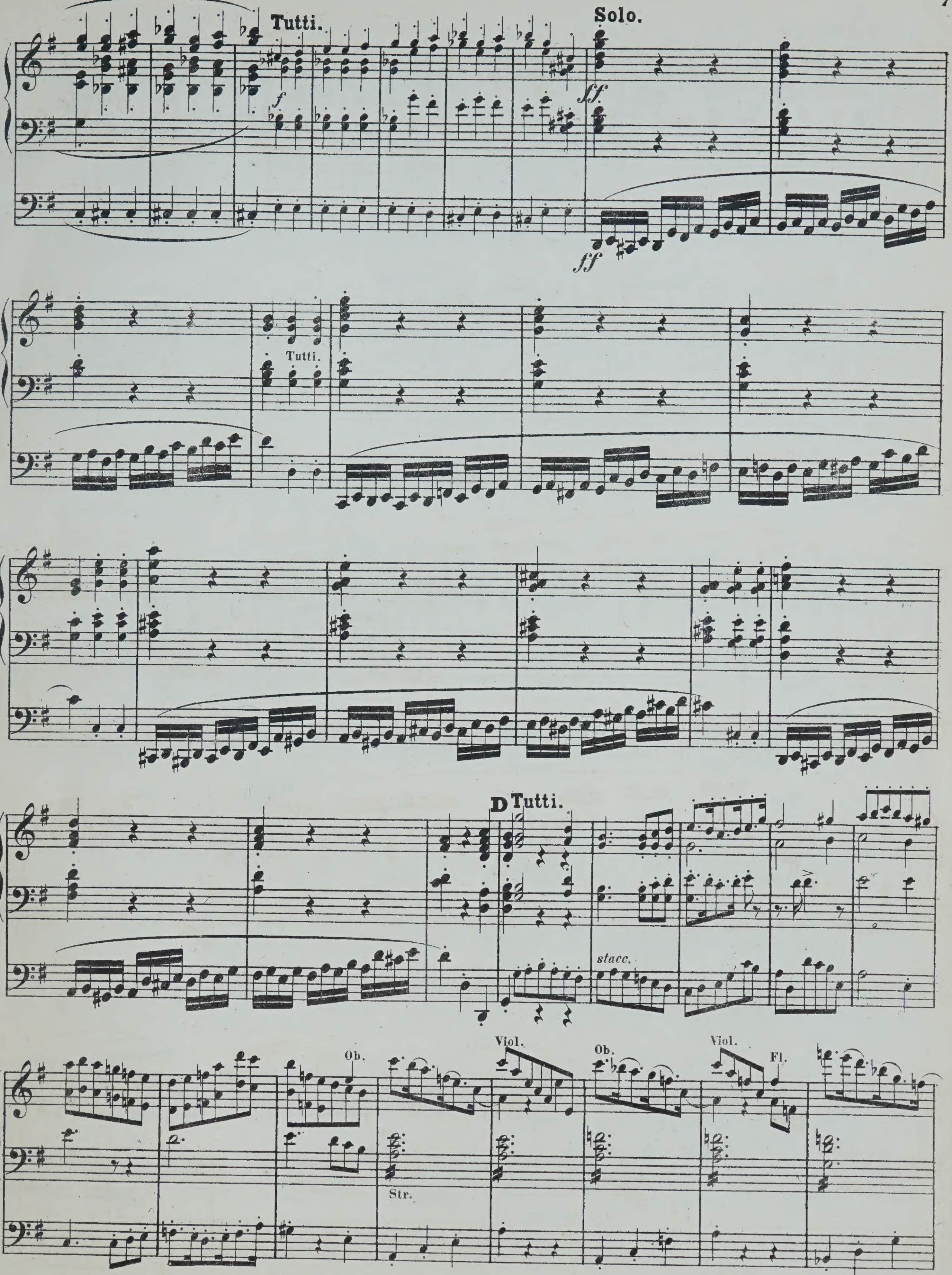


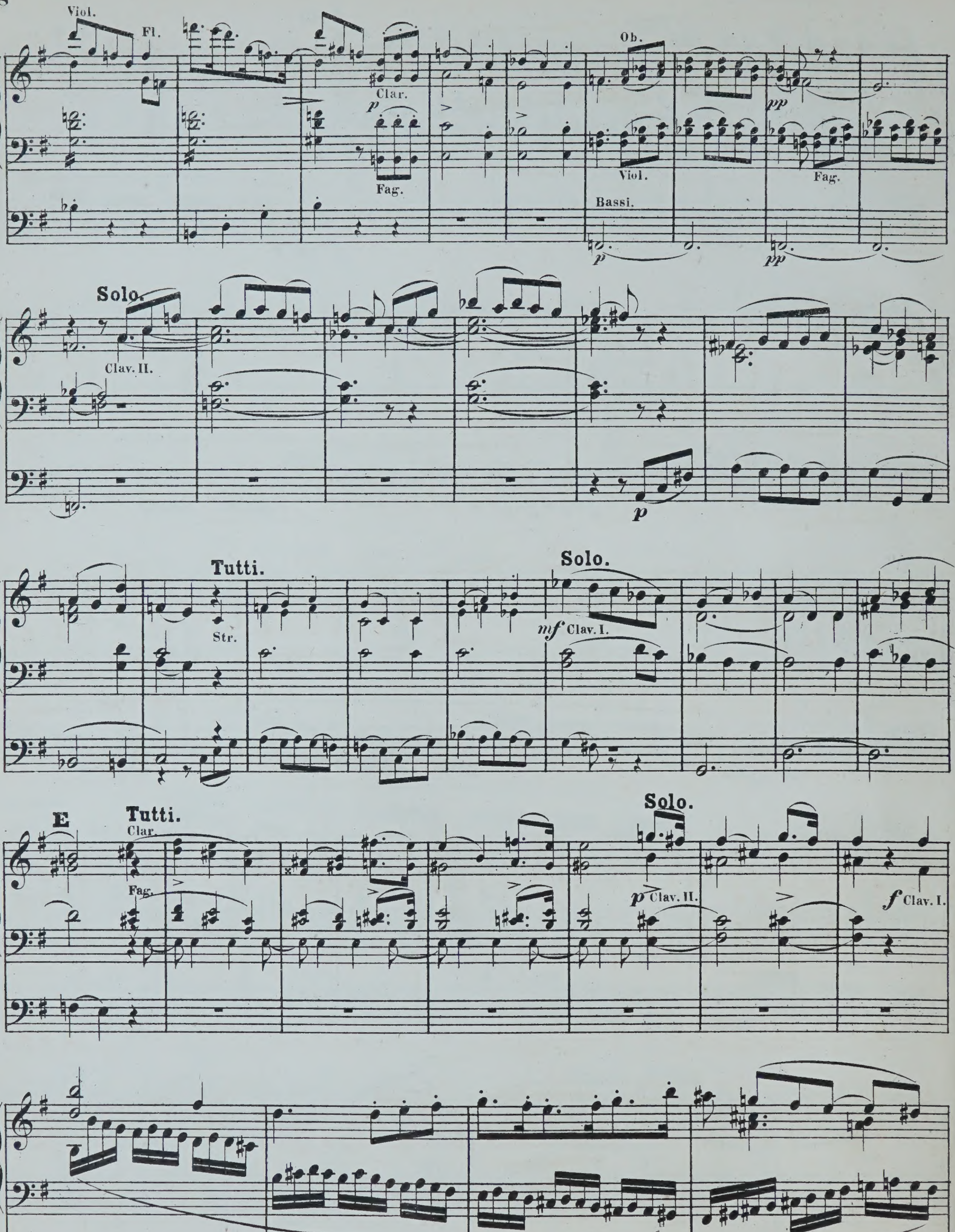

A
Clar.
p
Fag.
Corni.
Bassi.
p
sf
Ob.
Str.
Cor.
Viol.
f
ff Tutti.
Corni.
f
ff
stacc. sempre
B
sff
p
sff
pp
Ob.
Clar.
pp
Str.
pp
Corni.
Fag.
Ob.
p Str.
Bassi.
p
pp
pp

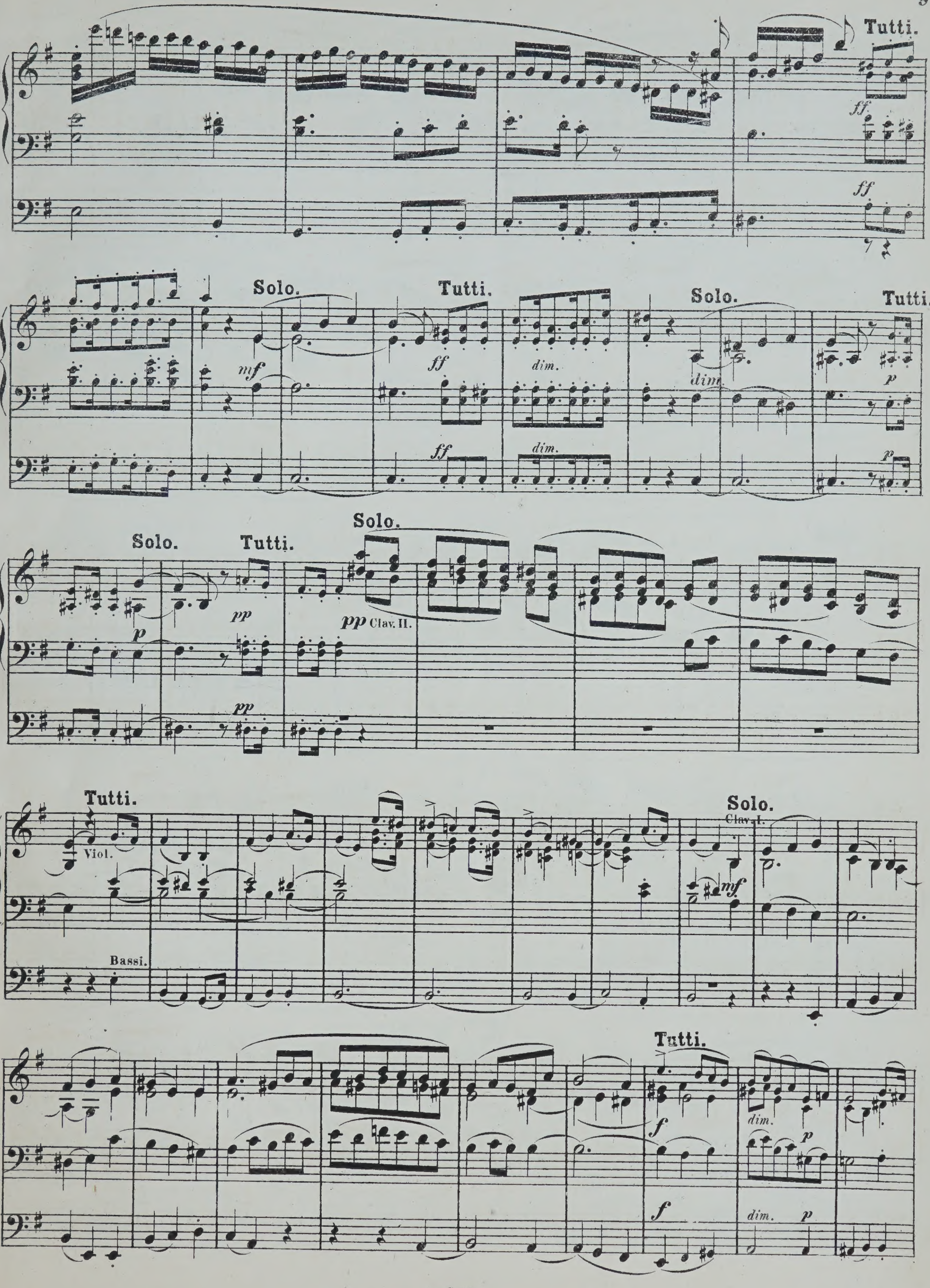

Solo.
mf Clav. I.
mf
p Clav. II.
Tutti.
Str.
p
Solo.
Bassi
Tutti.
Wind.
Solo.
mf Clav. I.
mf
3
3
f
Tutti.
p
p
Solo.
Clav. I.
mf

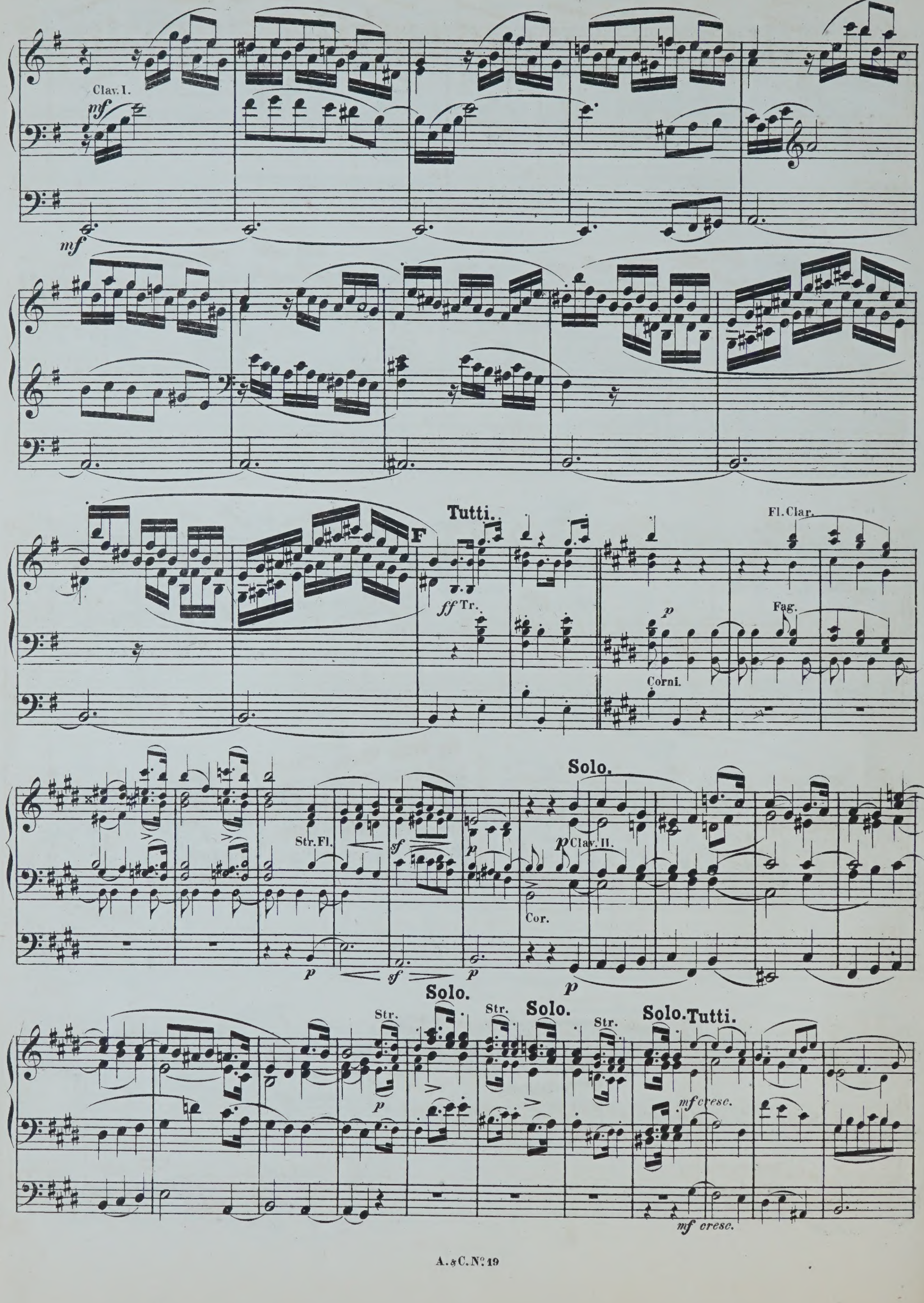

3
3
Viol.
p
Bassi.pizz.
Ob. Clar.
p
Viol
pp
C
Corni.

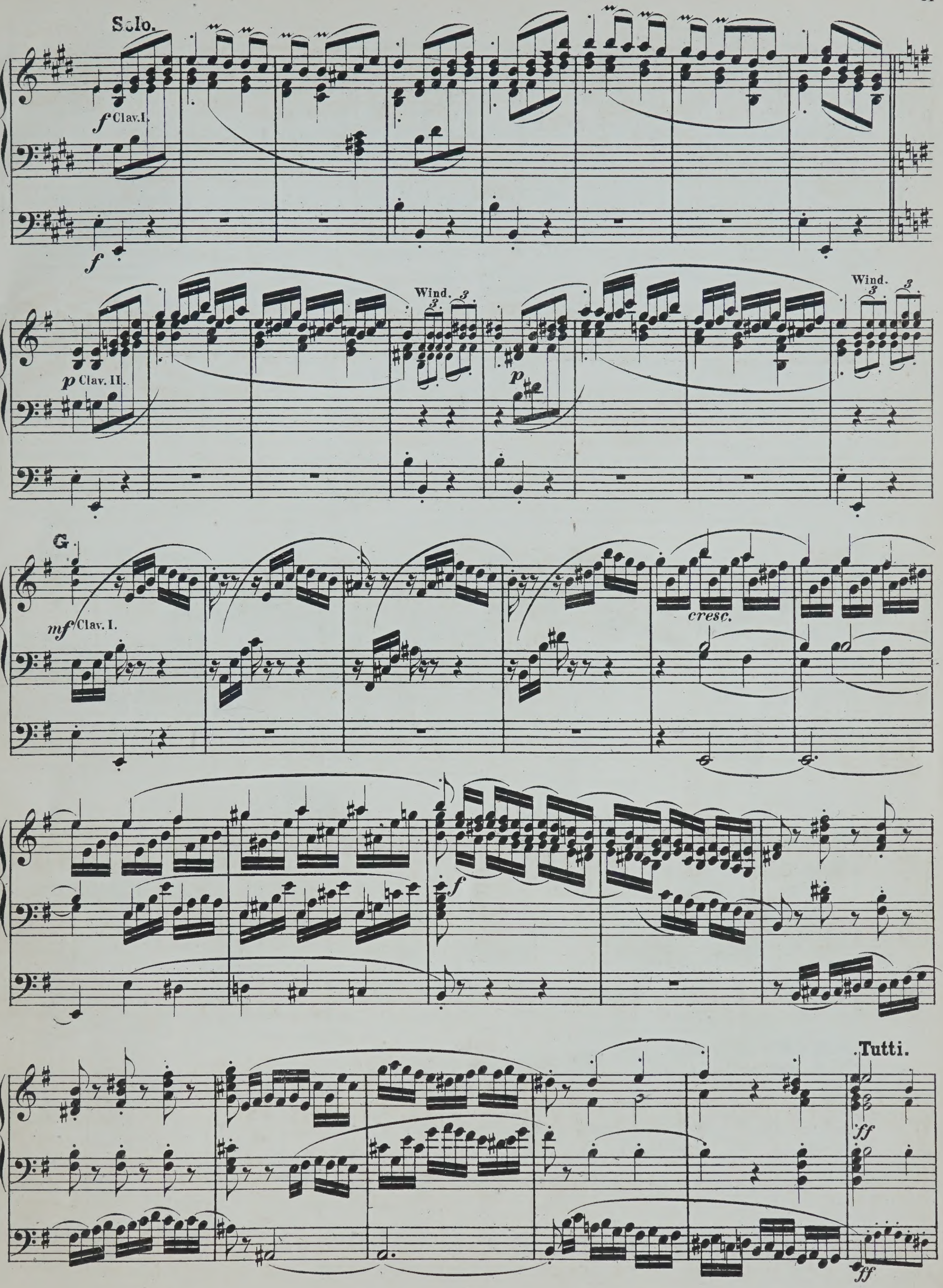

Solo.
pp Clav. II.
mp
Tutti.
Clar.
mf Clav. I.
3
3
3
3
3
p Clav. II.
mf Clav. I.
p Clav. II.
mf Clav. I.
f
f

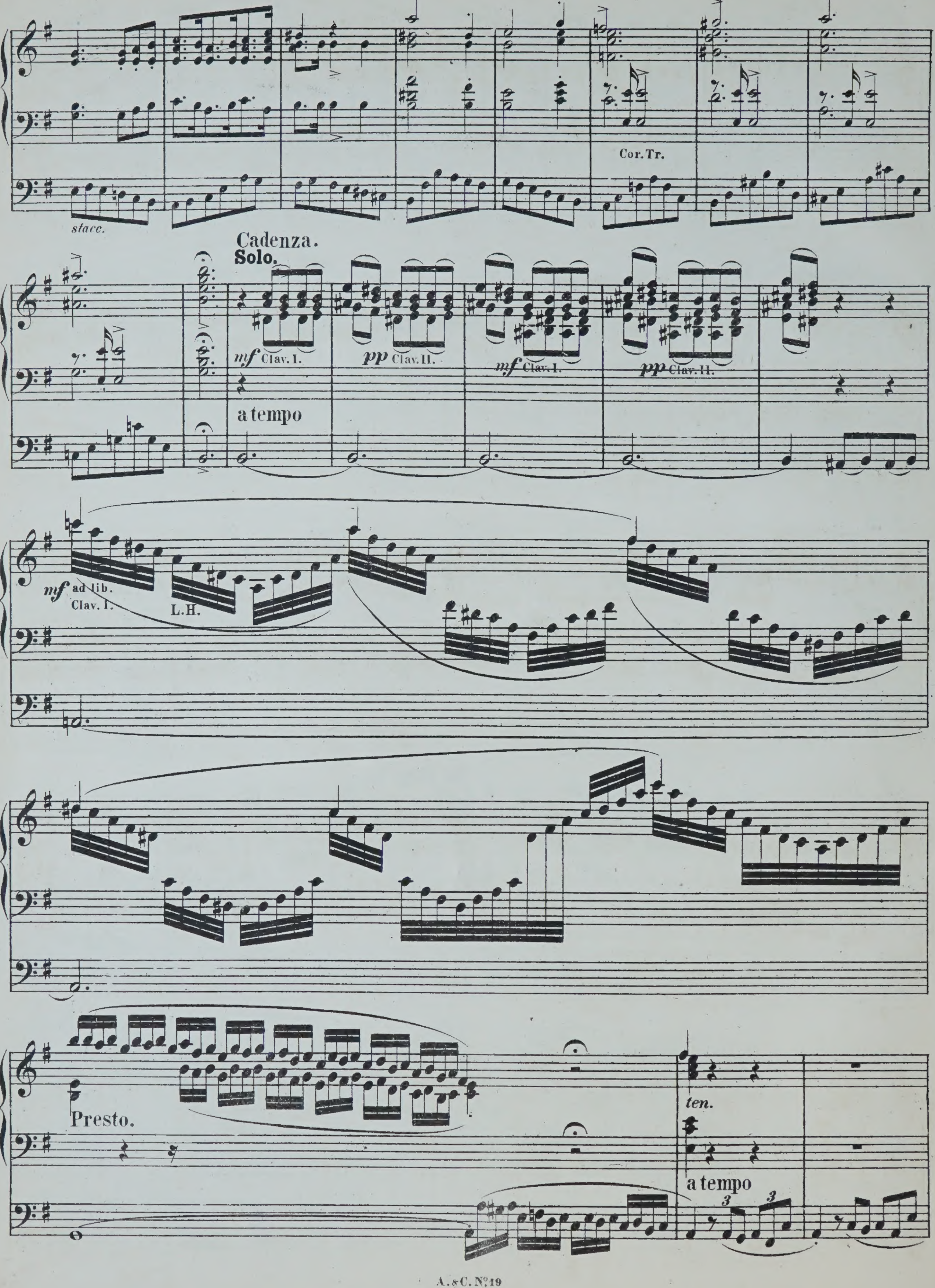

Tutti.
Solo.
f
ff
ff
Tutti.
D
Tutti.
stacc.
Ob.
Viol.
Ob.
Viol.
Fl.
Str.

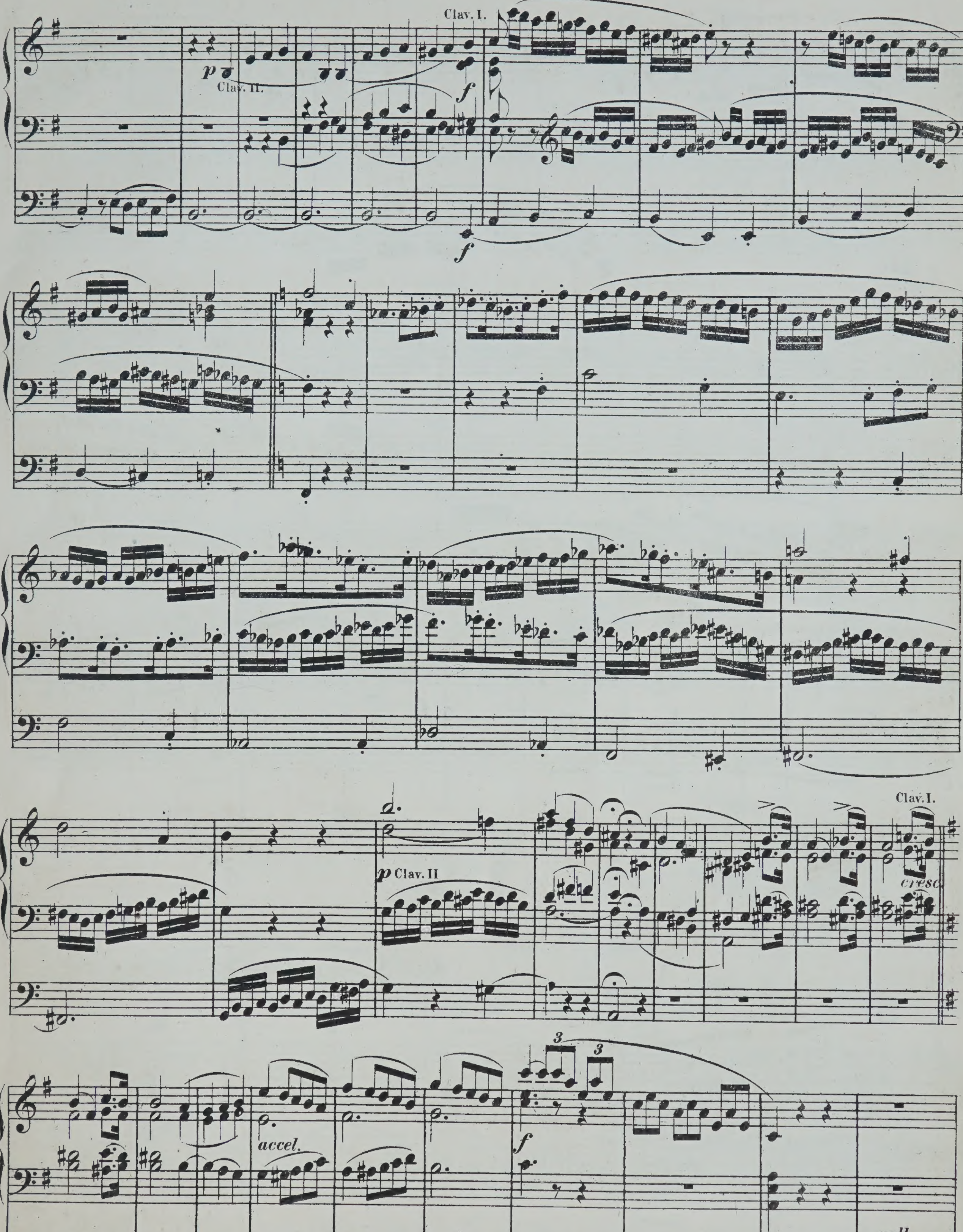

Viol.
Fl.
Ob.
Clar.
p
Fag.
Viol.
Fag.
Bassi.
p
pp
pp
Solo.
Clav. II.
p
Tutti.
Str.
Solo.
mf Clav. I.
E
Tutti.
Clar.
Fag.
Solo.
p Clav. II.
f Clav. I.

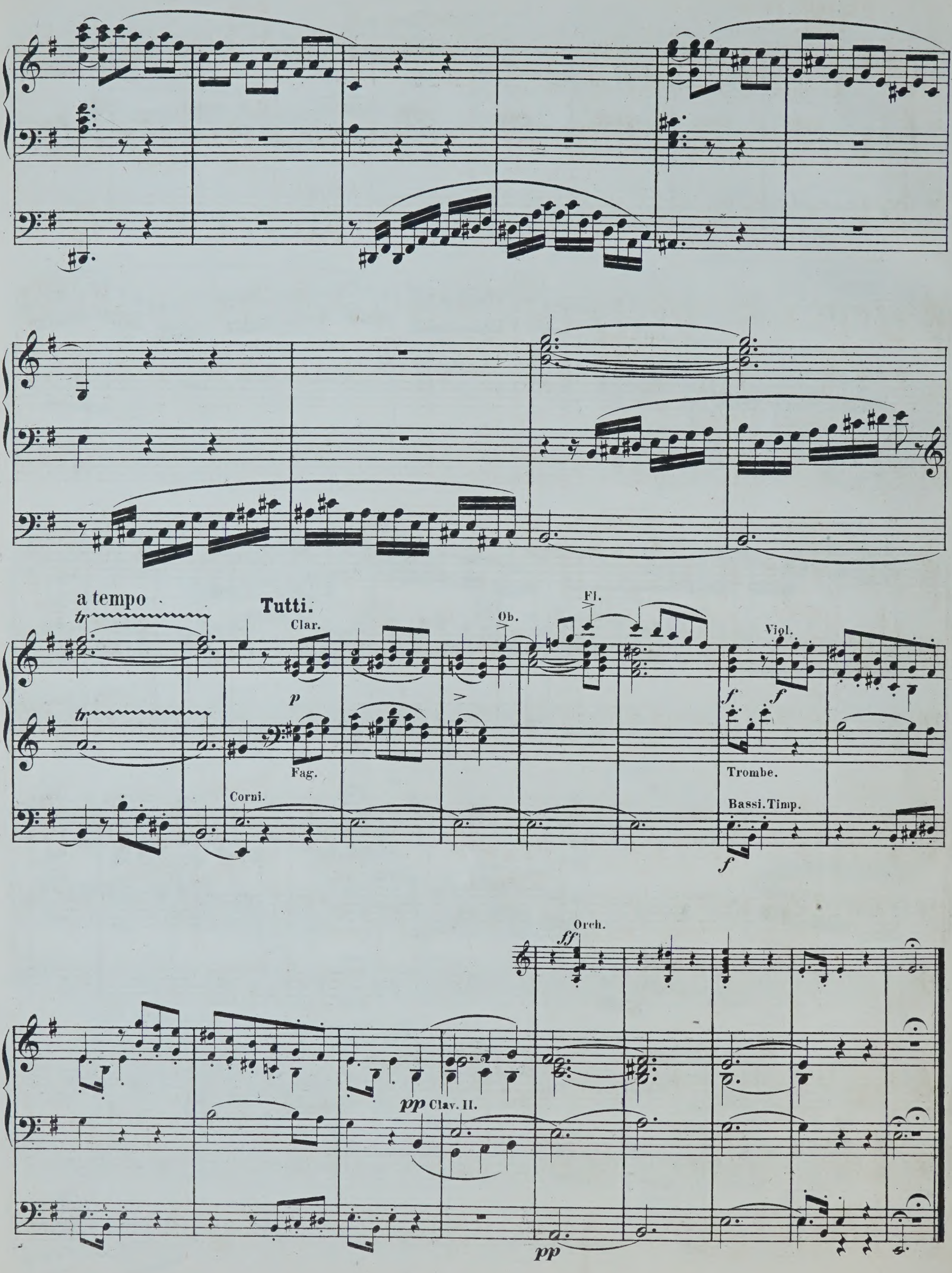

Tutti.
ff
ff
Solo.
Tutti.
Solo.
Tutti.
mf
ff
dim.
dim.
p
ff
dim.
p
Solo.
Tutti.
Solo.
p
pp
pp Clav. II.
pp
Tutti.
Viol.
Bassi.
Solo.
Clav. I.
mf
Tutti.
f
dim.
p
f
dim.
p

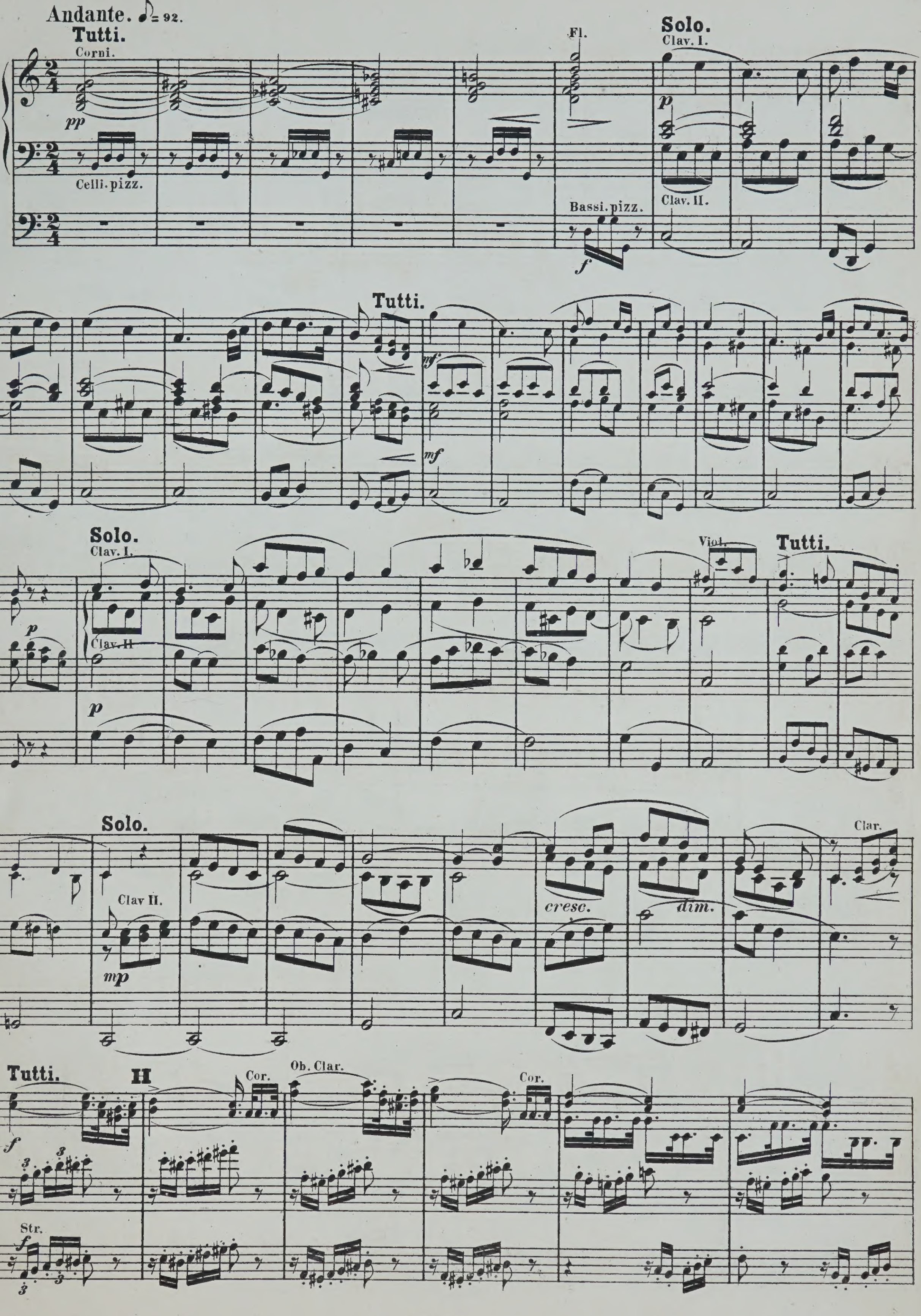

Clav. I.
mf
mf
Tutti.
F
ff Tr.
p
Corni.
Fl. Clar.
Fag.
Str. Fl.
sf
p
p
sf
p
Solo.
p Clav. II.
Cor.
p
Solo.
Str.
Str.
Solo.
Str.
p
Solo. Tutti.
mf cresc.
mf cresc.

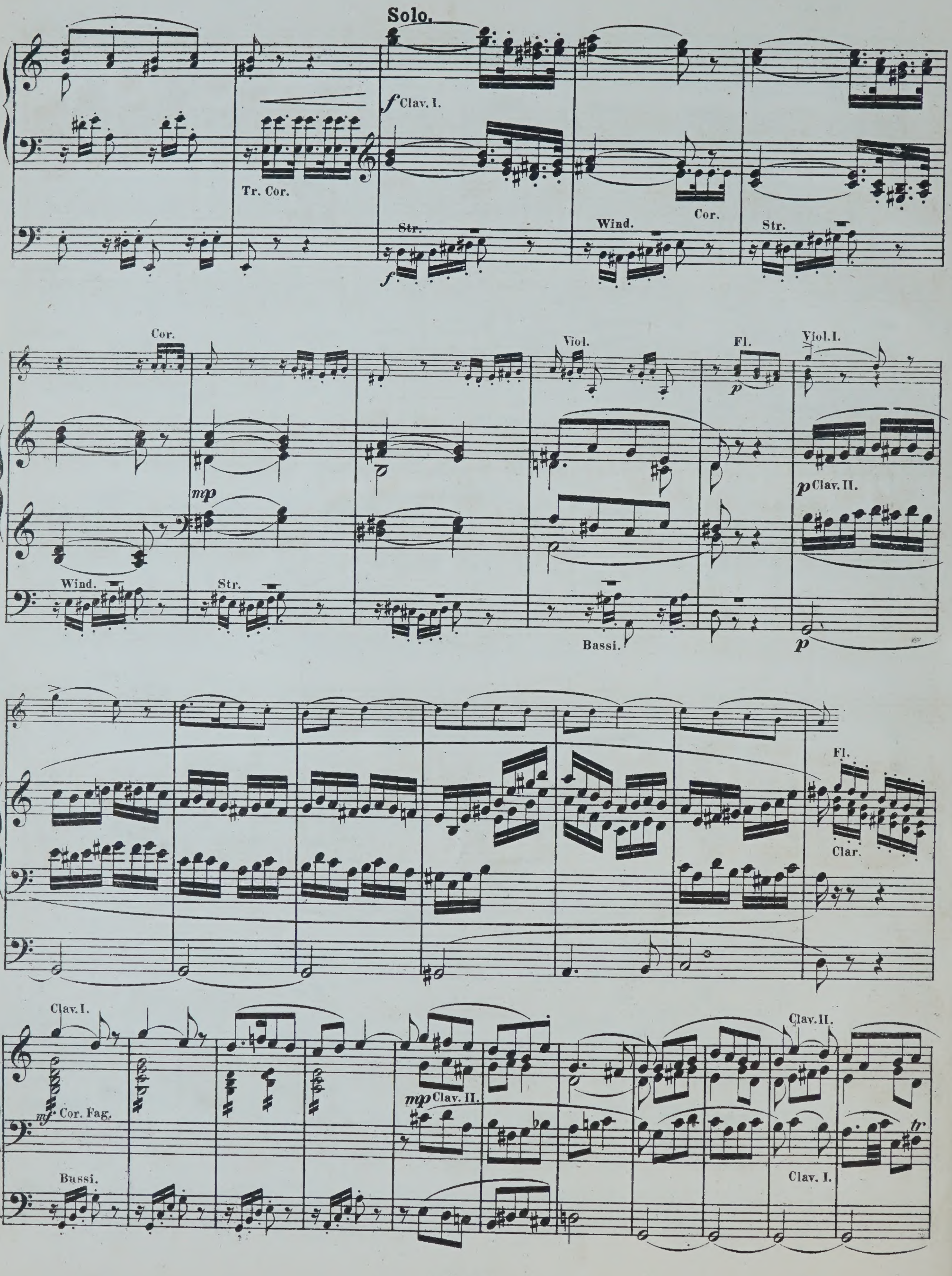

Solo.
f Clav. I.
f
p Clav. II.
Wind.
3
p
Wind.
3
G
mf Clav. I.
cresc.
f
Tutti.
ff
ff

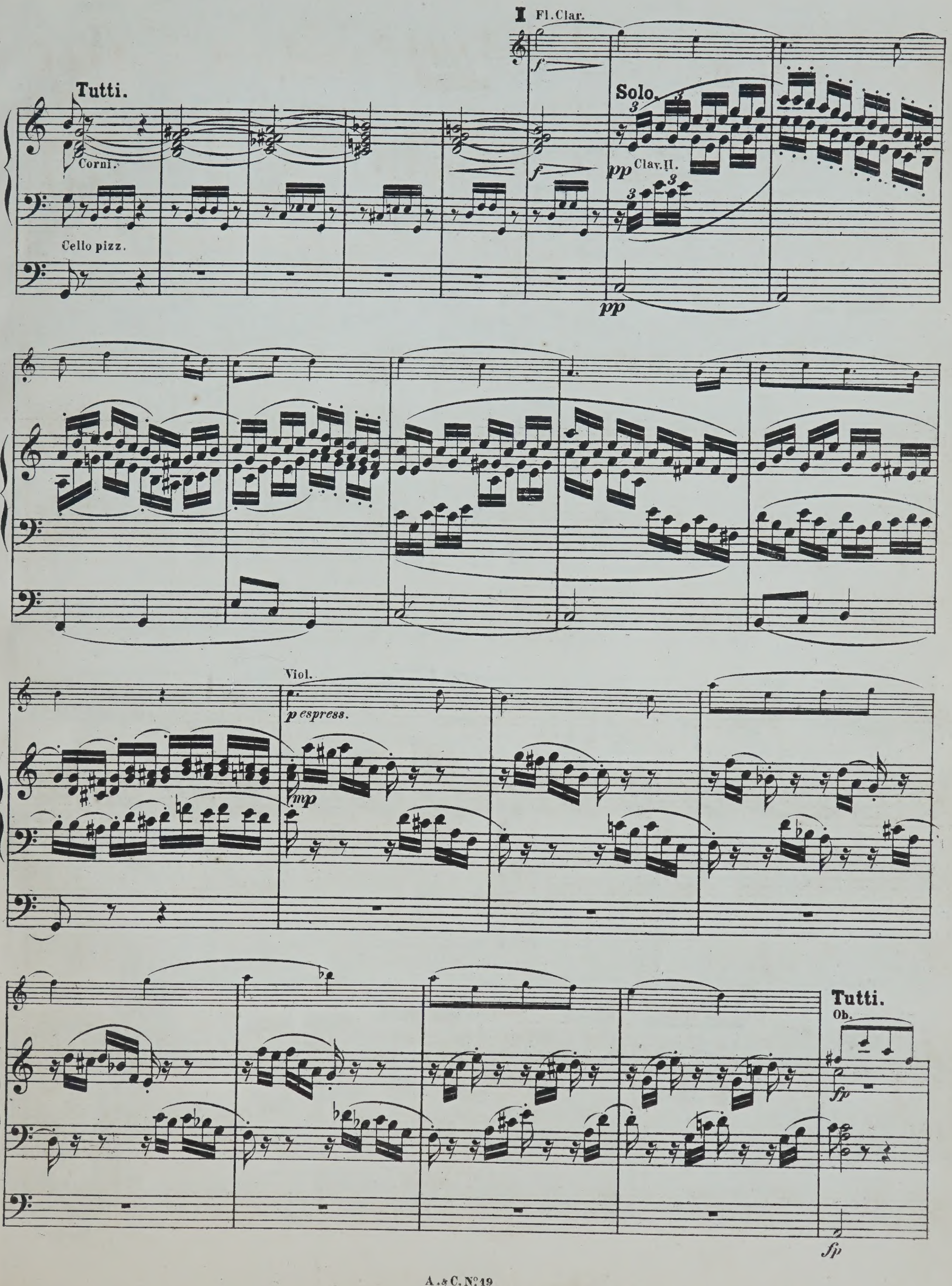

stacc.
Cor. Tr.
Cadenza.
Solo.
mf Clav. I.
pp Clav. II.
mf Clav. I.
pp Clav. II.
a tempo
mf ad lib.
Clav. I.
L.H.
Presto.
ten.
a tempo

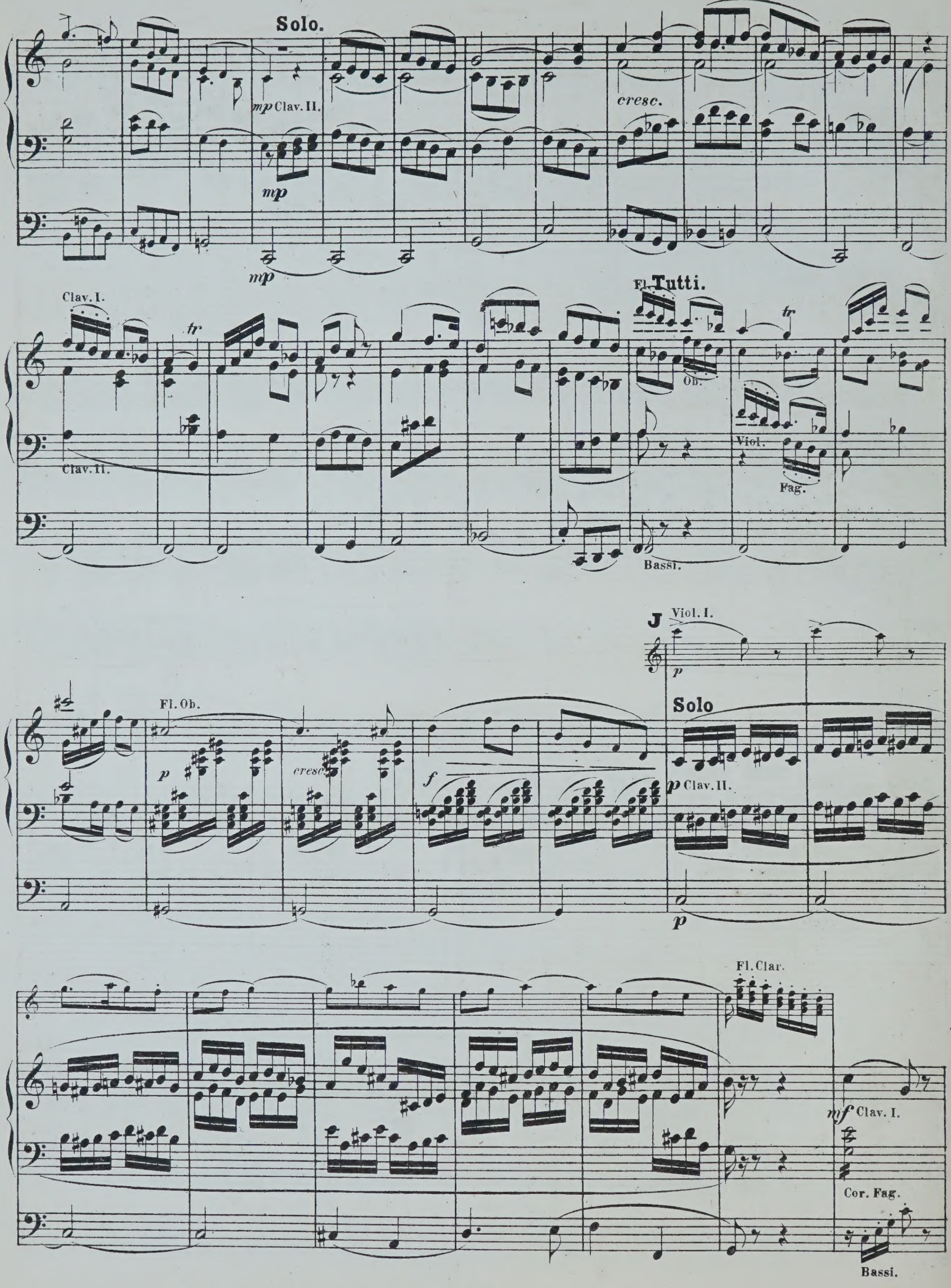

Clav. I.
p
Clav. II.
f
f
p Clav. II
Clav. I.
cresc.
accel.
3
3
f
rall.

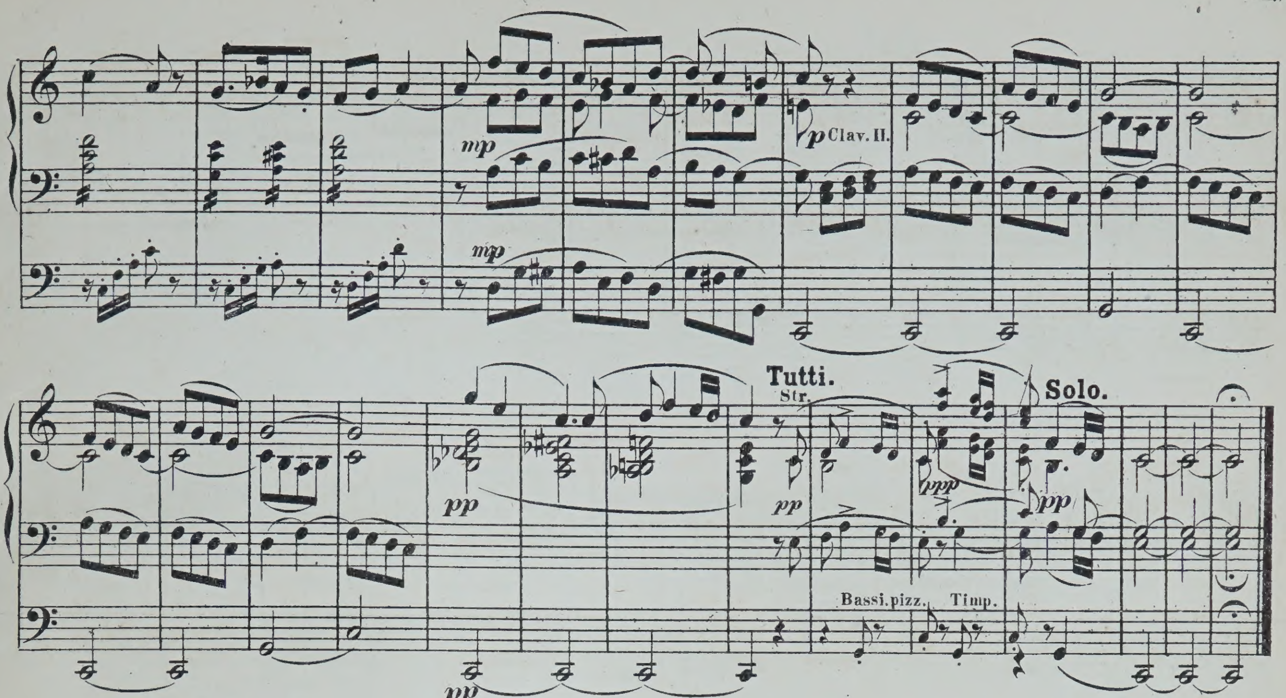

a tempo
tr
tr
Tutti.
Clar.
p
Fag.
Corni.
Ob.
Fl.
Viol.
f
f
Trombe.
Bassi. Timp.
f
Orch.
ff
pp Clav. II.
pp


Andante. ♪= 92.
Tutti.
Corni.
pp
Celli.pizz.
Fl.
Solo.
Clav. I.
p
Clav. II.
Bassi.pizz.
f
Tutti.
mf
mf
Solo.
Clav. I.
p
Clav. II
p
Viol.
Tutti.
Solo.
Clav II.
mp
cresc.
dim.
Clar.
Tutti.
H
Cor.
Ob. Clar.
Cor.
f
Str.
f


Solo.
f Clav. I.
Tr. Cor.
Str.
f
Wind.
Cor.
Str.
Cor.
Wind.
Str.
mp
Viol.
Fl.
p
Viol. I.
p Clav. II.
Bassi.
p
Fl.
Clar.
Clav. I.
mf Cor. Fag.
mp Clav. II.
Clav. II.
Bassi.
Clav. I.
tr

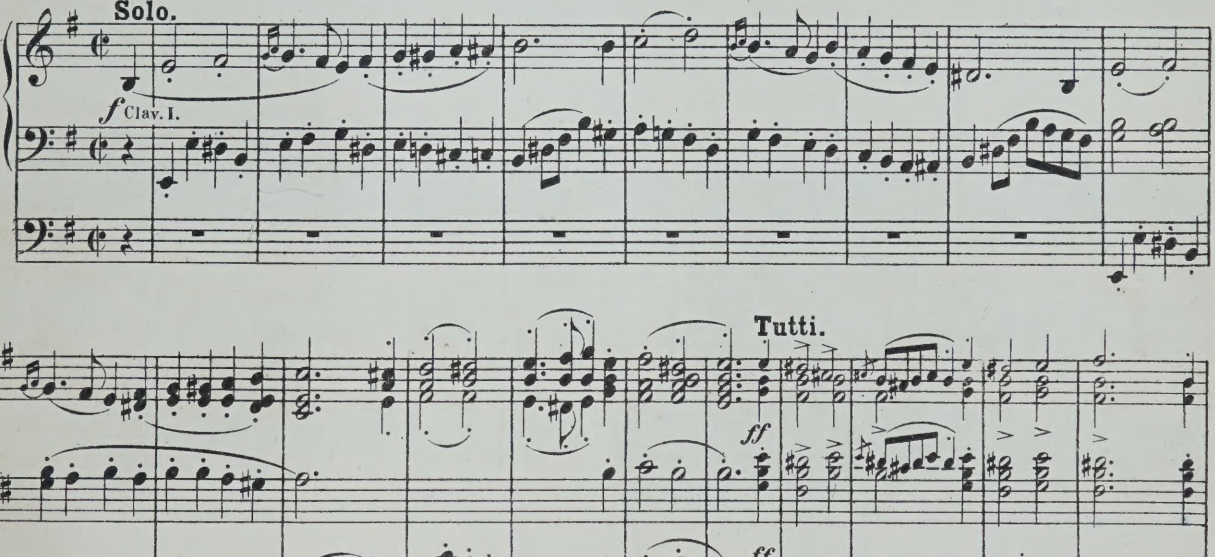

I Fl. Clar.
Tutti.
Corni.
Cello pizz.
Solo.
Clav. II.
pp
f
Viol.
p espress.
mp
Tutti.
Ob.
fp

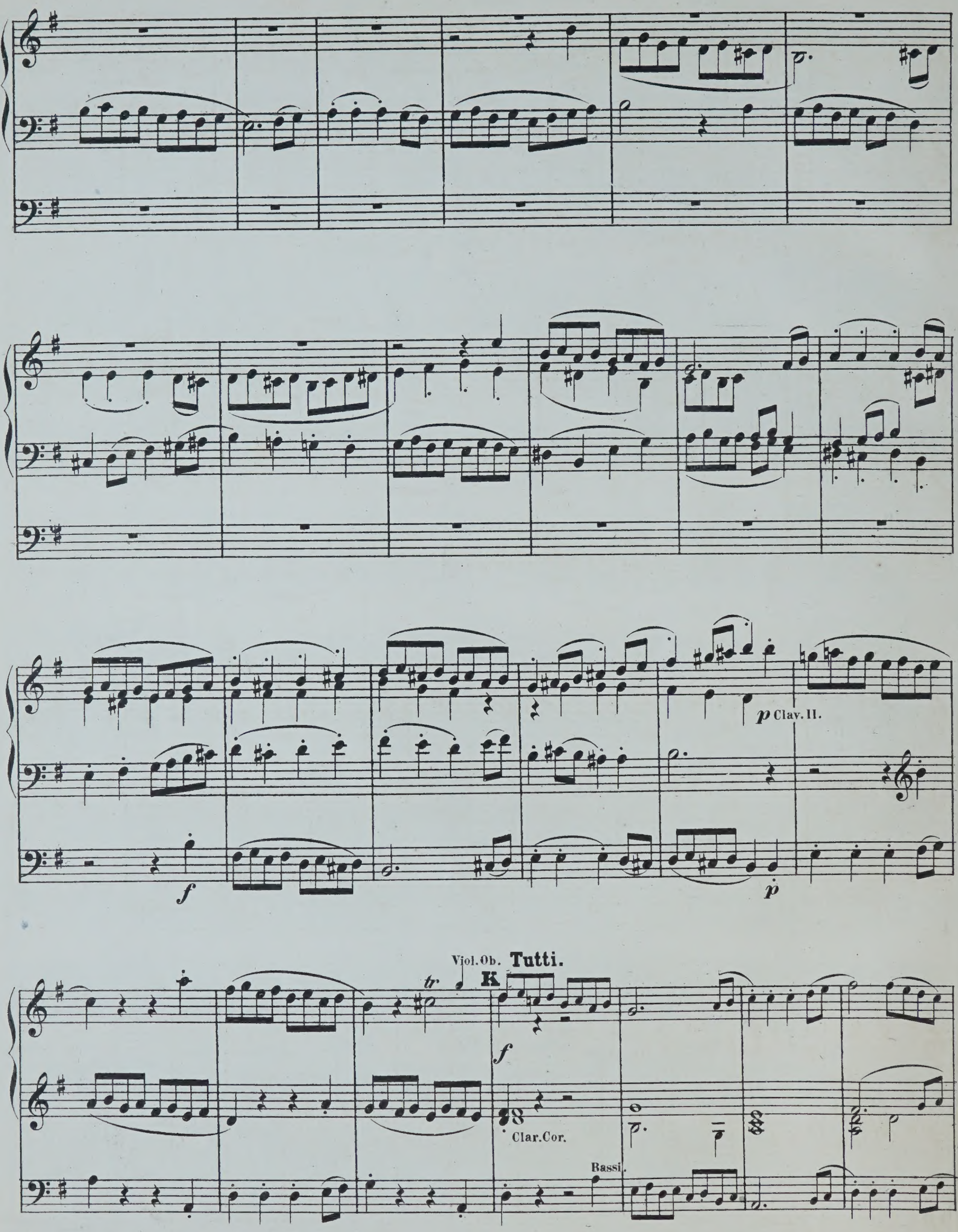

Solo.
mp Clav. II.
mp
mp
cresc.
Clav. I.
tr
Fl. Tutti.
Ob.
tr
Clav. II.
Viol.
Fag.
Bassi.
J
Viol. I.
p
Fl. Ob.
p
cresc.
f
Solo
p Clav. II.
p
Fl. Clar.
mf Clav. I.
Cor. Fag.
Bassi.

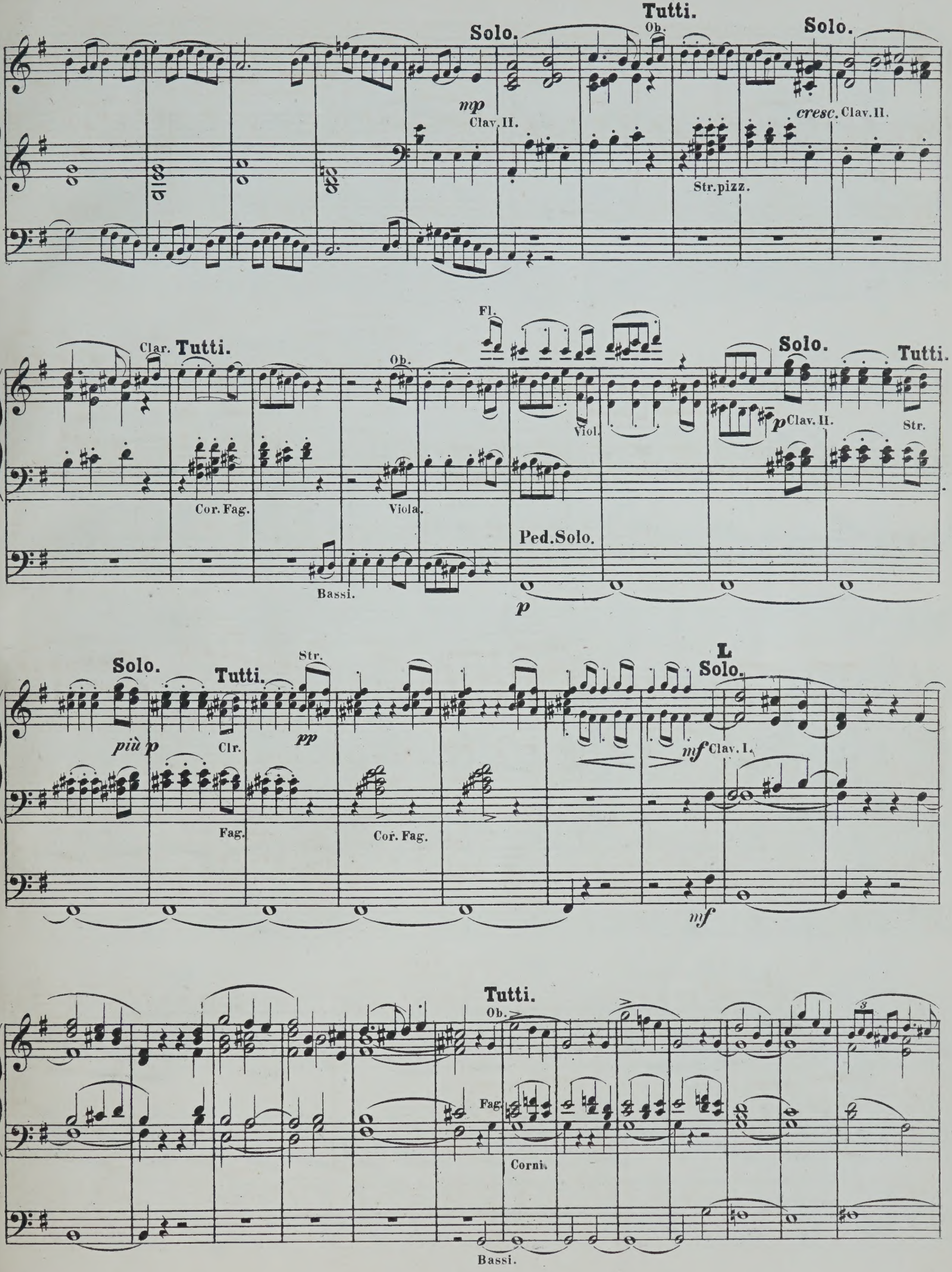


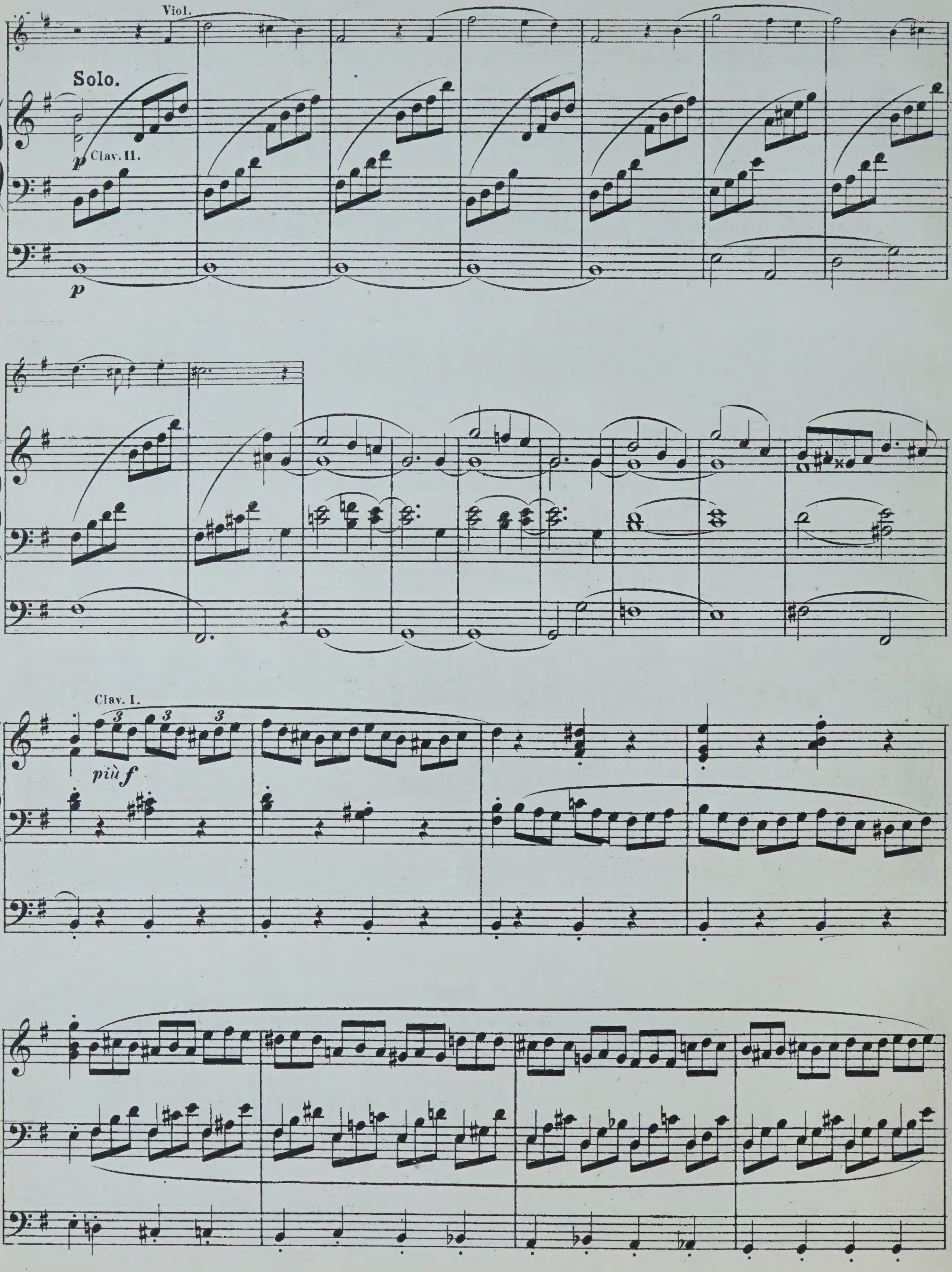
FINALE.

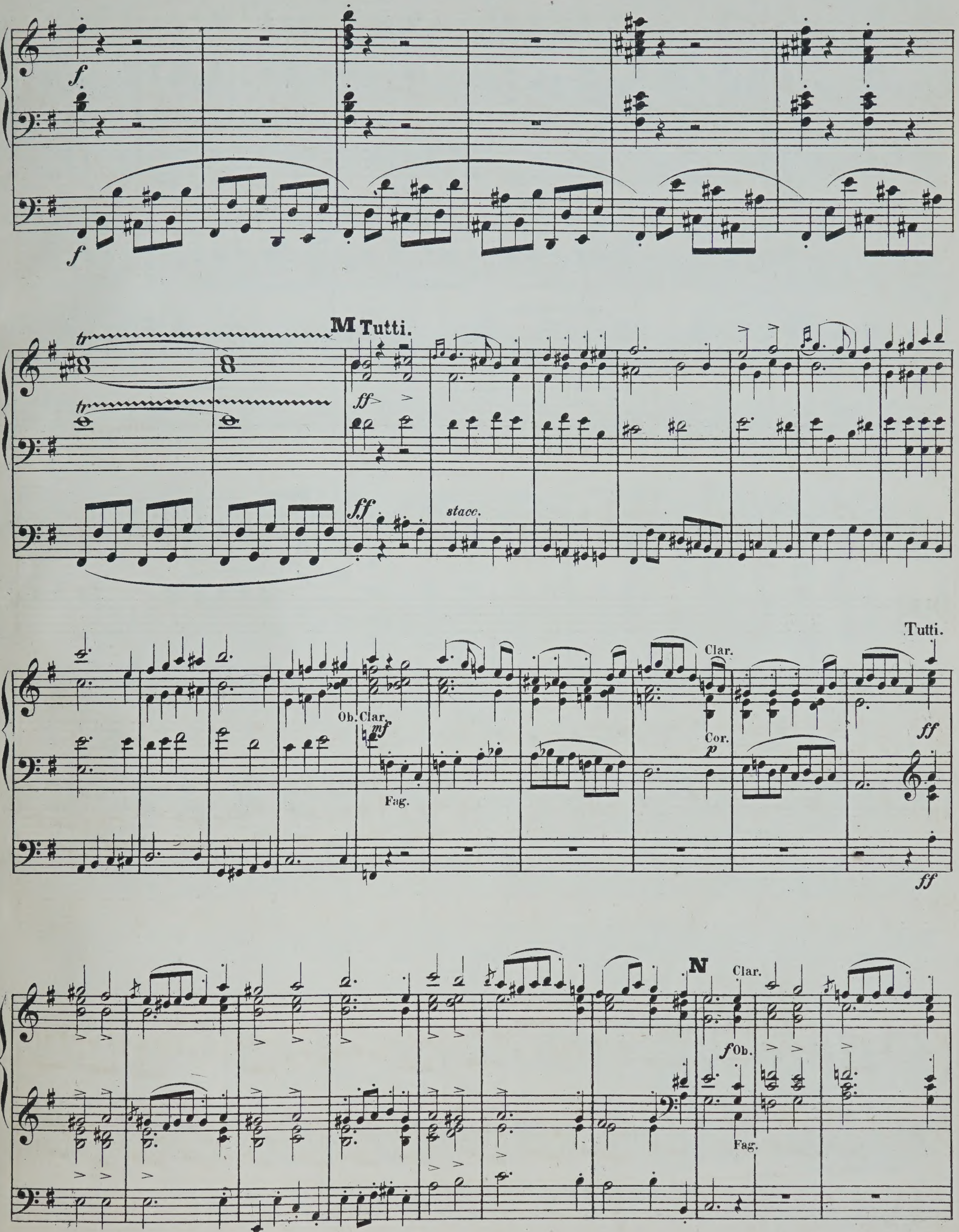
Alla breve e vivace. 𝅗𝅥 = 88.

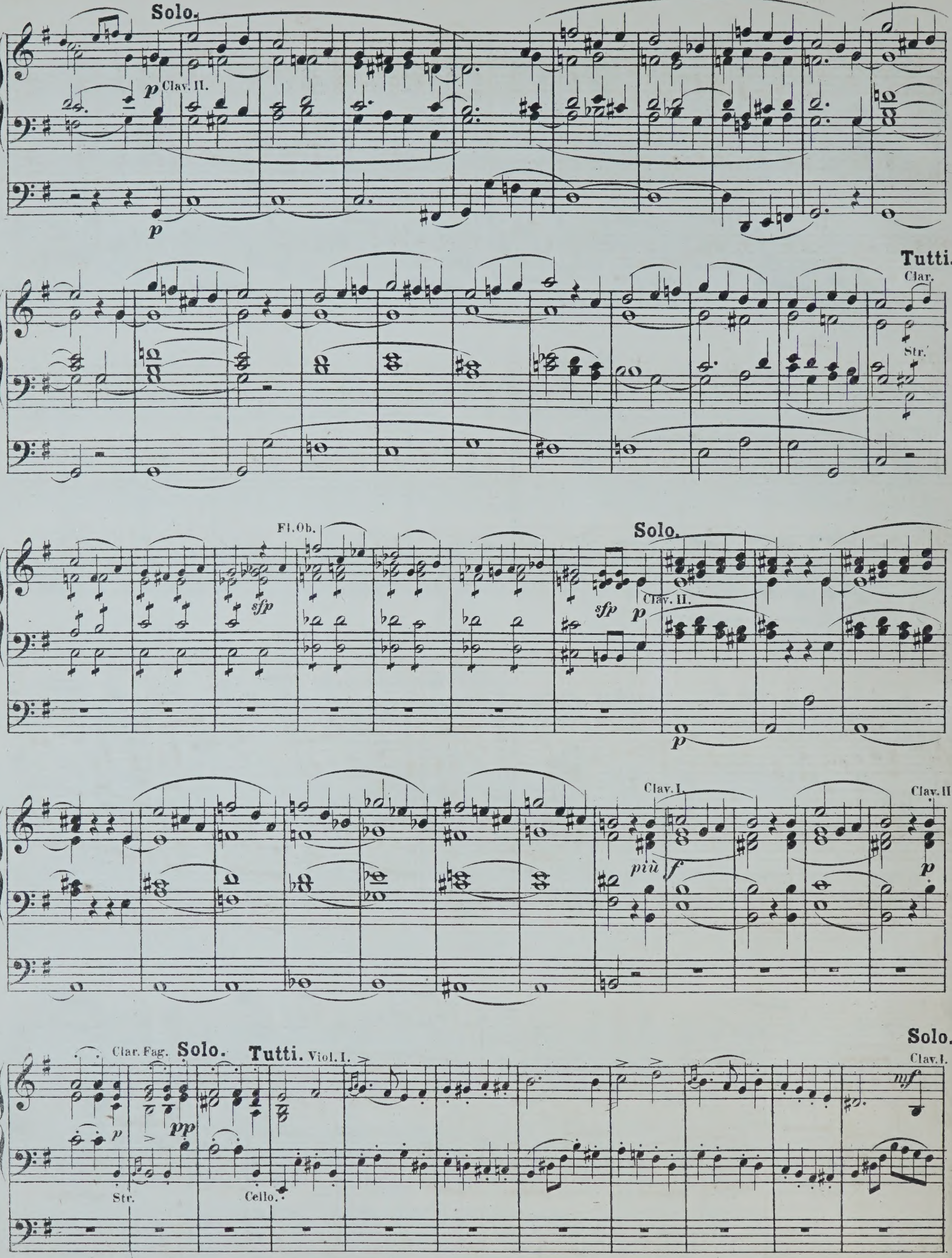


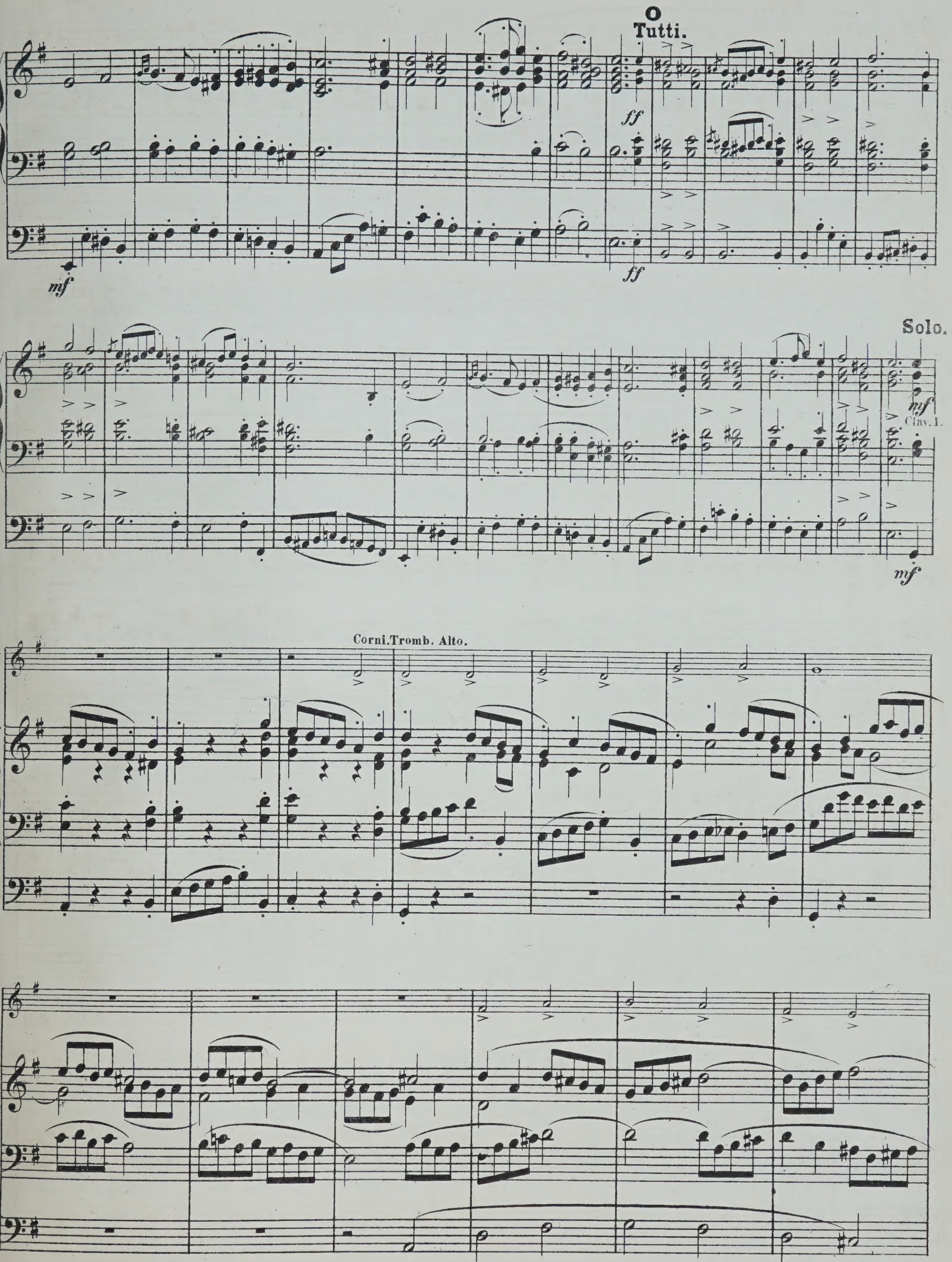

f
p Clav. II.
p
Viol. Ob.
Tutti.
K
tr
f
Clar. Cor.
Bassi.

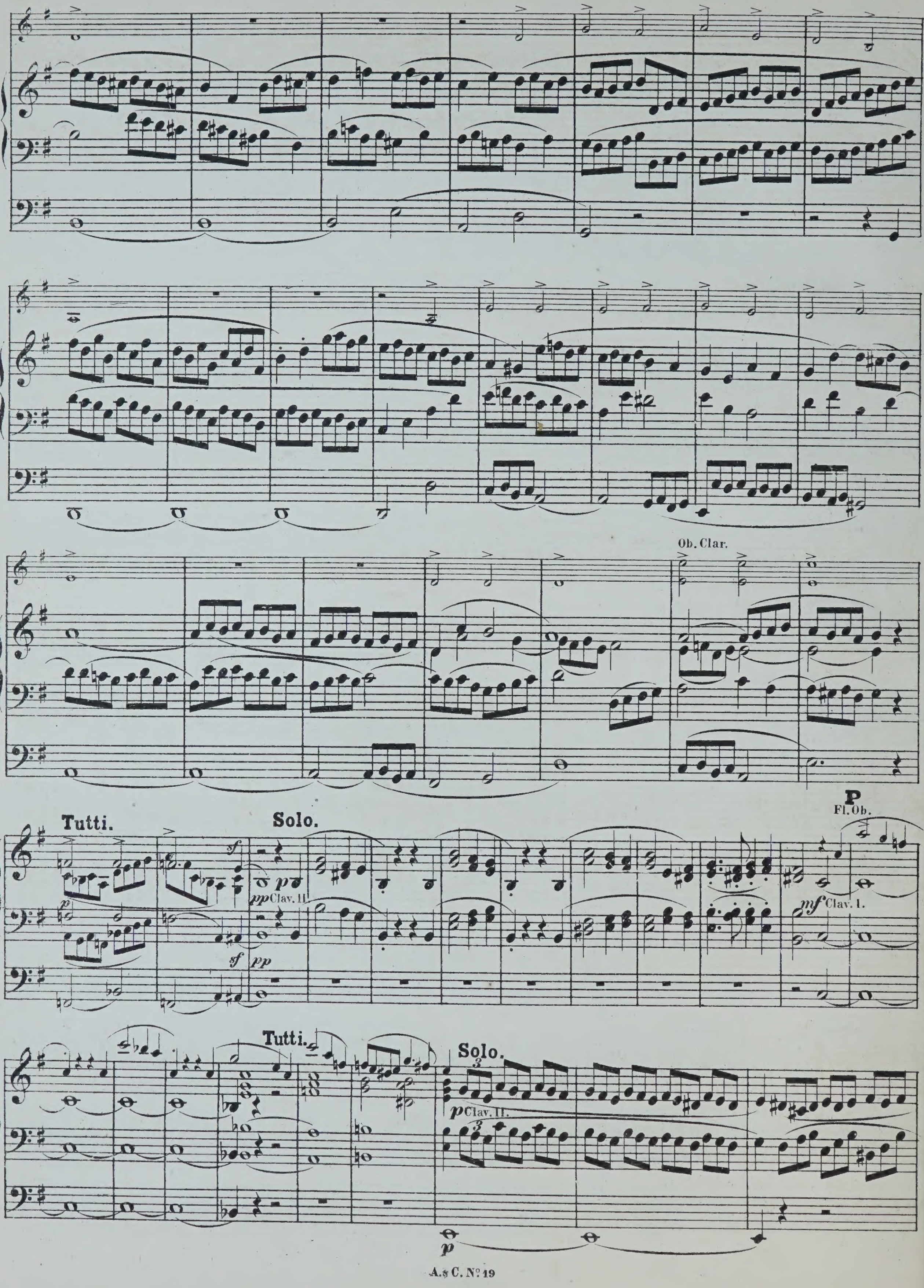

Solo.
Tutti.
Ob.
Solo.
mp
Clav. II.
cresc.
Clav. II.
Str. pizz.
Clar.
Tutti.
Ob.
Fl.
Solo.
Tutti.
Viol.
p
Clav. II.
Str.
Cor. Fag.
Viola.
Ped. Solo.
Bassi.
p
Solo.
Tutti.
Str.
L
Solo.
più p
Clr.
pp
mf
Clav. I.
Fag.
Cor. Fag.
mf
Tutti.
Ob.
3
Fag.
Corni.
Bassi.

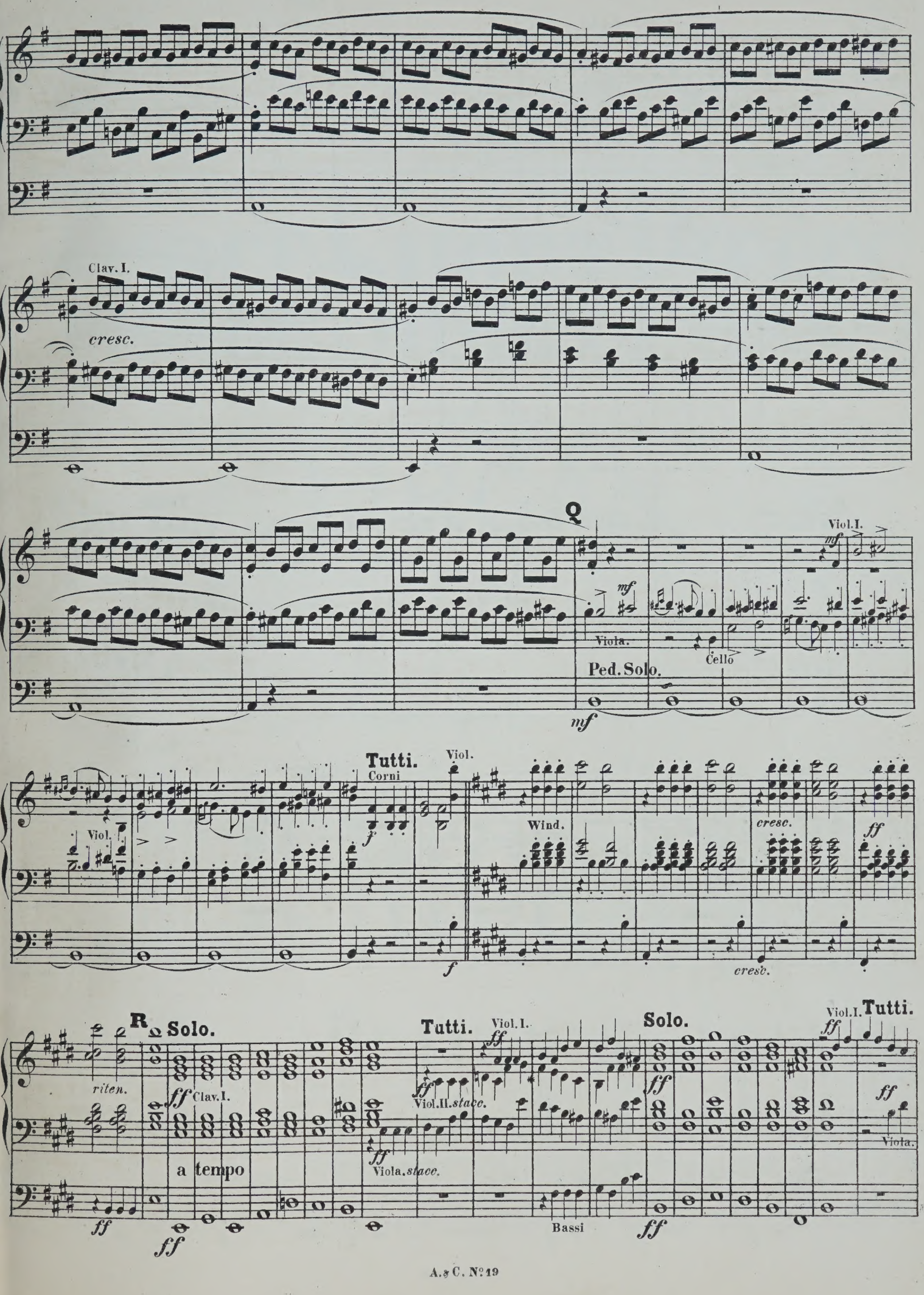

Viol.
Solo.
p
Clav. II.
p
Clav. I.
più f
3
3
3

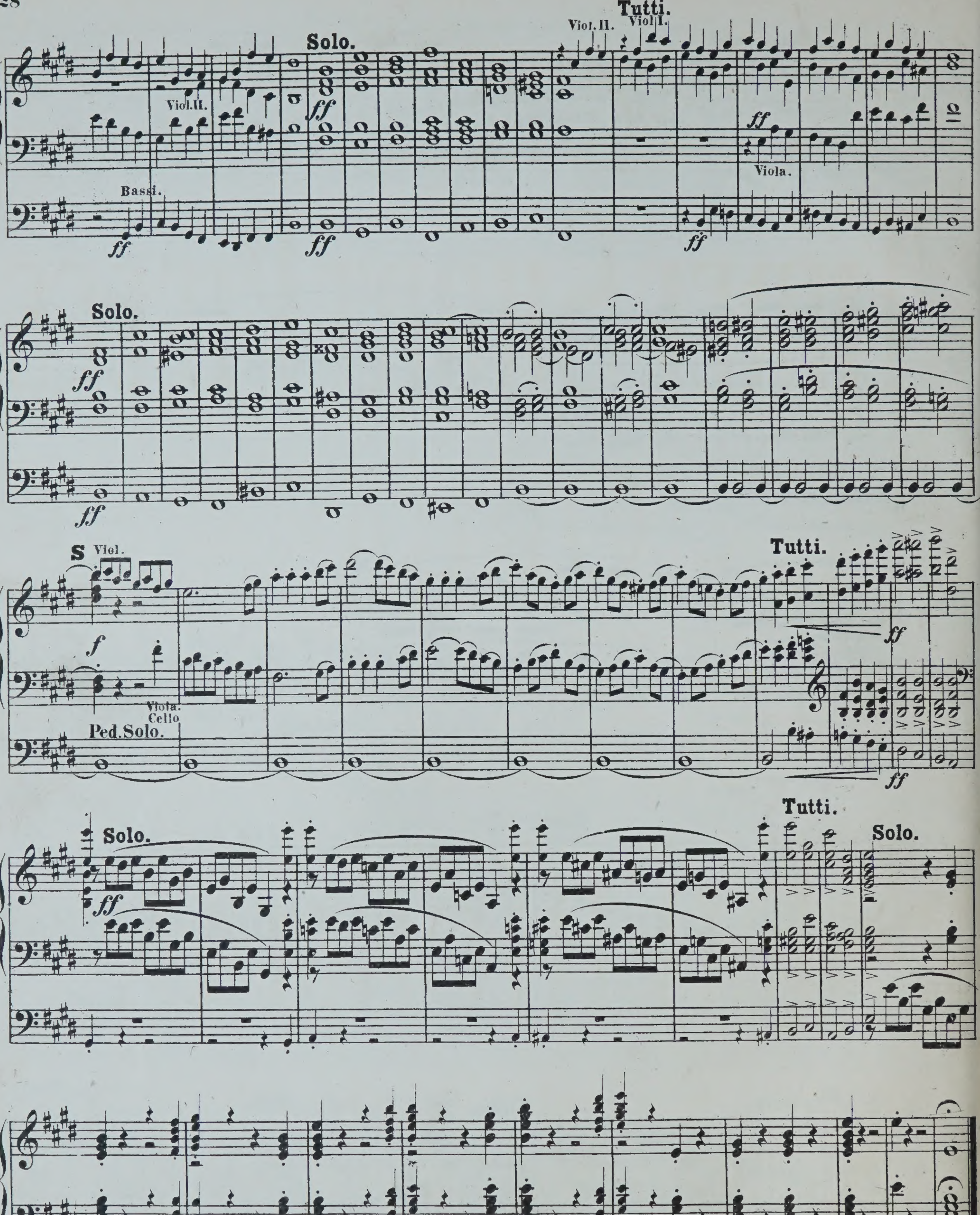

f
f
tr
tr
M Tutti.
ff
ff
stacc.
Ob. Clar.
mf
Fag.
Clar.
Cor.
p
Tutti.
ff
ff
N
Clar.
f Ob.
Fag.


Solo.
p
Clav. II.
p
Tutti.
Clar.
Str.
Fl. Ob.
sfp
sfp
Solo.
Clav. II.
p
p
Clav. I.
più f
Clav. II.
p
Clar. Fag.
Solo.
Tutti.
Viol. I.
p
pp
Str.
Cello.
Solo.
Clav. I.
mf


O
Tutti.
ff
mf
ff
Solo.
mf
Clav. I.
mf
Corni.Tromb. Alto.


Ob. Clar.
Tutti.
Solo.
sf
p
pp Clav. II
sf
pp
P
Fl. Ob.
mf Clav. I.
Tutti.
Solo.
3
p Clav. II.
3
p


Clav. I.
cresc.
Q
Viol. I.
mf
Viola.
Cello
Ped. Solo.
mf
Viol.
Tutti.
Corni
Viol.
f
Wind.
cresc.
ff
f
cresc.
R
Solo.
riten.
ff
Clav. I.
a tempo
ff
Tutti.
Viol. I.
ff
ff
Viol. II. stacc.
ff
Viola. stacc.
Bassi
Solo.
ff
Viol. I.
Tutti.
ff
ff
Viola.


Solo.
Tutti.
Viol. II.
Viol. I.
Viol.II.
ff
Bassi.
Viola.
Solo.
ff
S Viol.
f
Viola.
Cello
Ped.Solo.
Tutti.
ff
Solo.
ff
Tutti.
Solo.

No. 1.

THREE SHORT PIECES

FOR THE

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2. SONG WITHOUT WORDS
3. POSTLUDE

by

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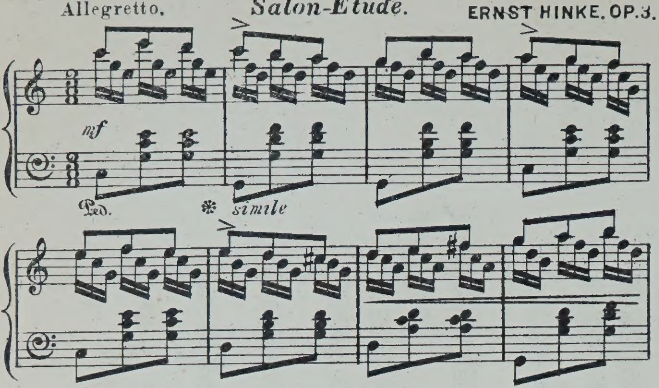

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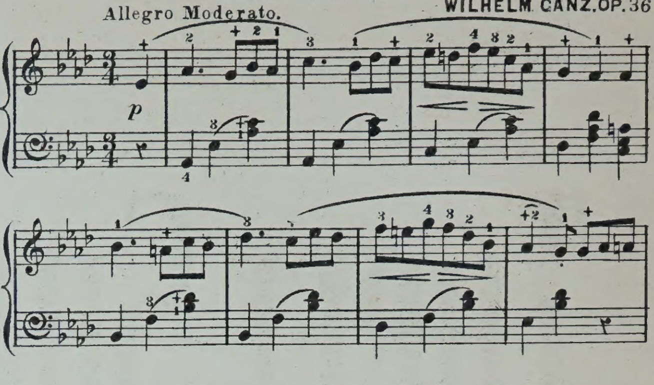

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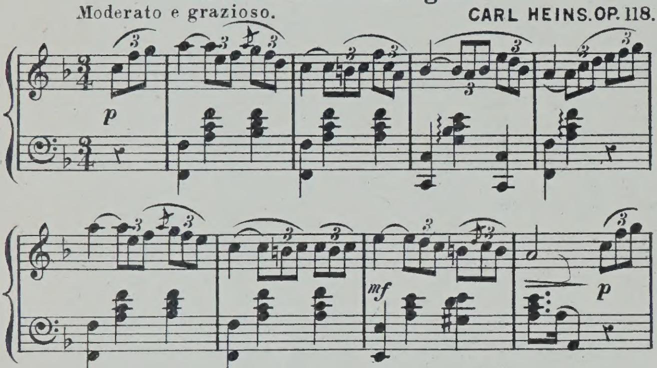

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Sketch.

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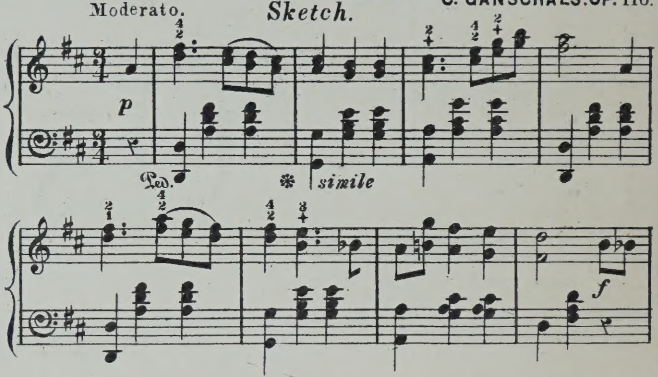

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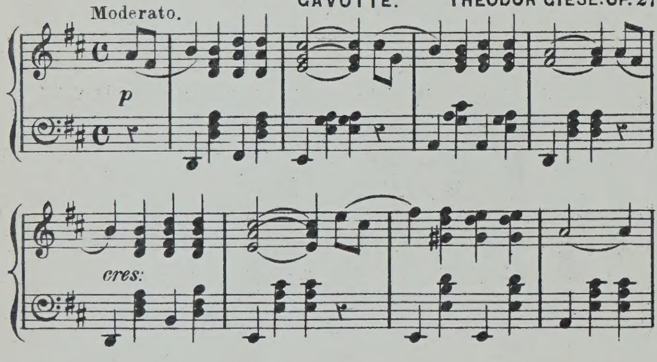

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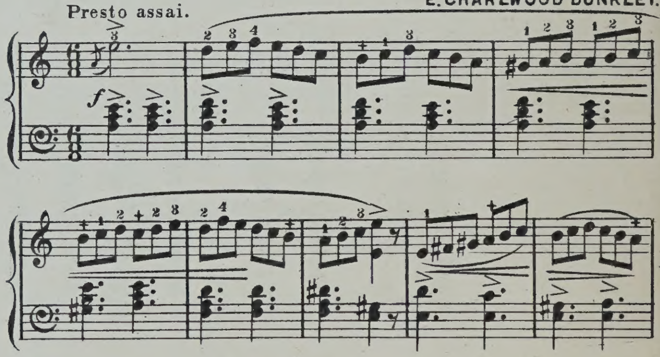

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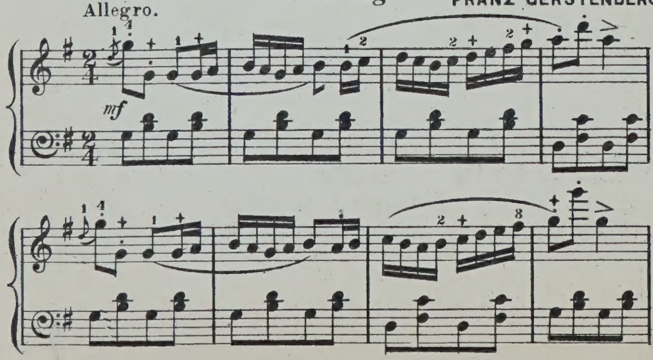

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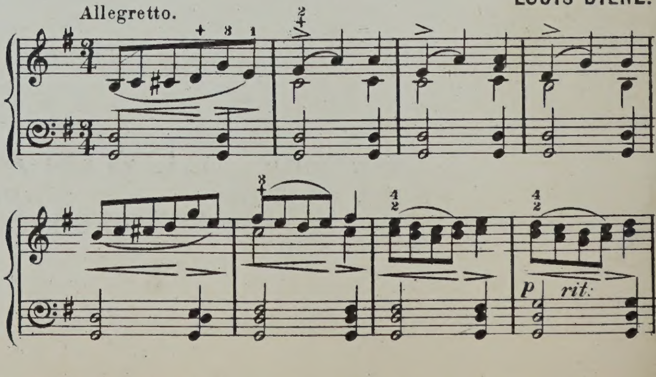

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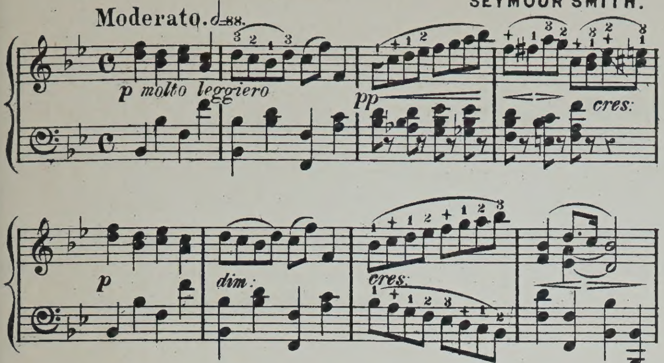

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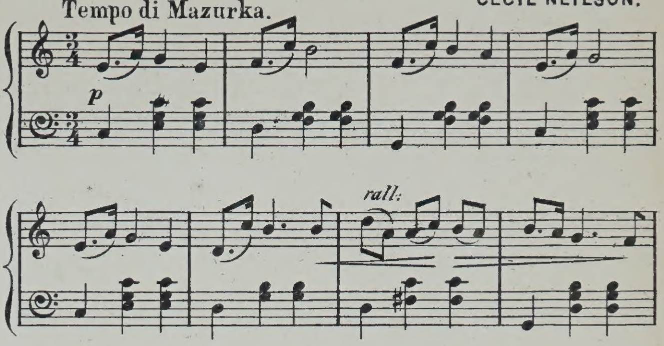

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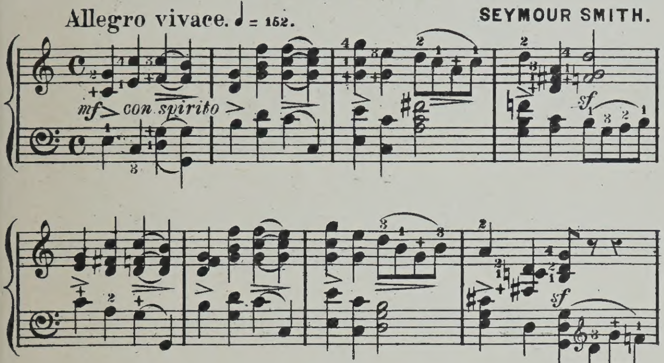

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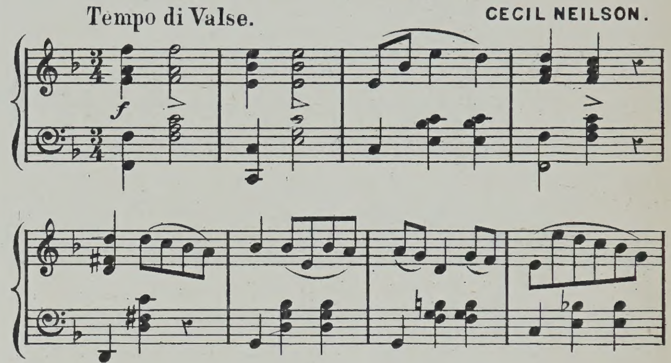

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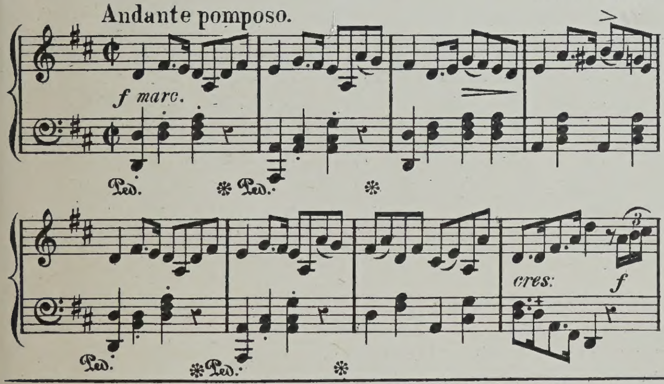

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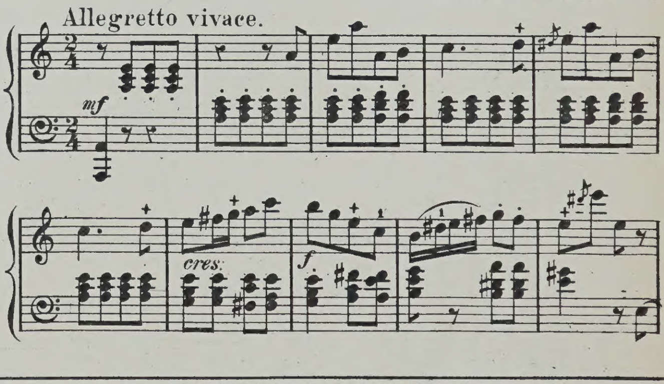

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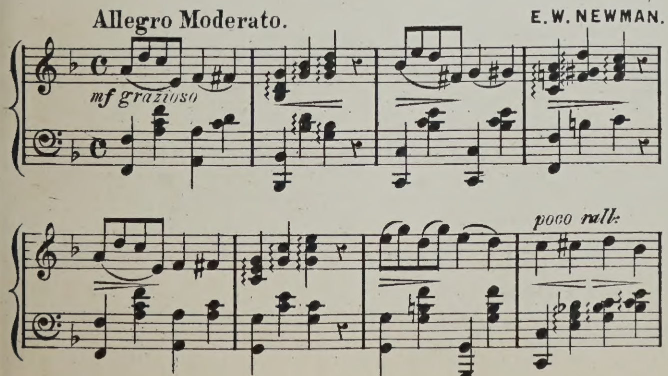

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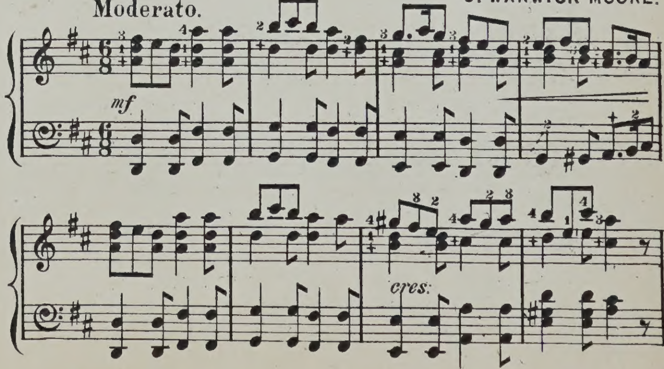

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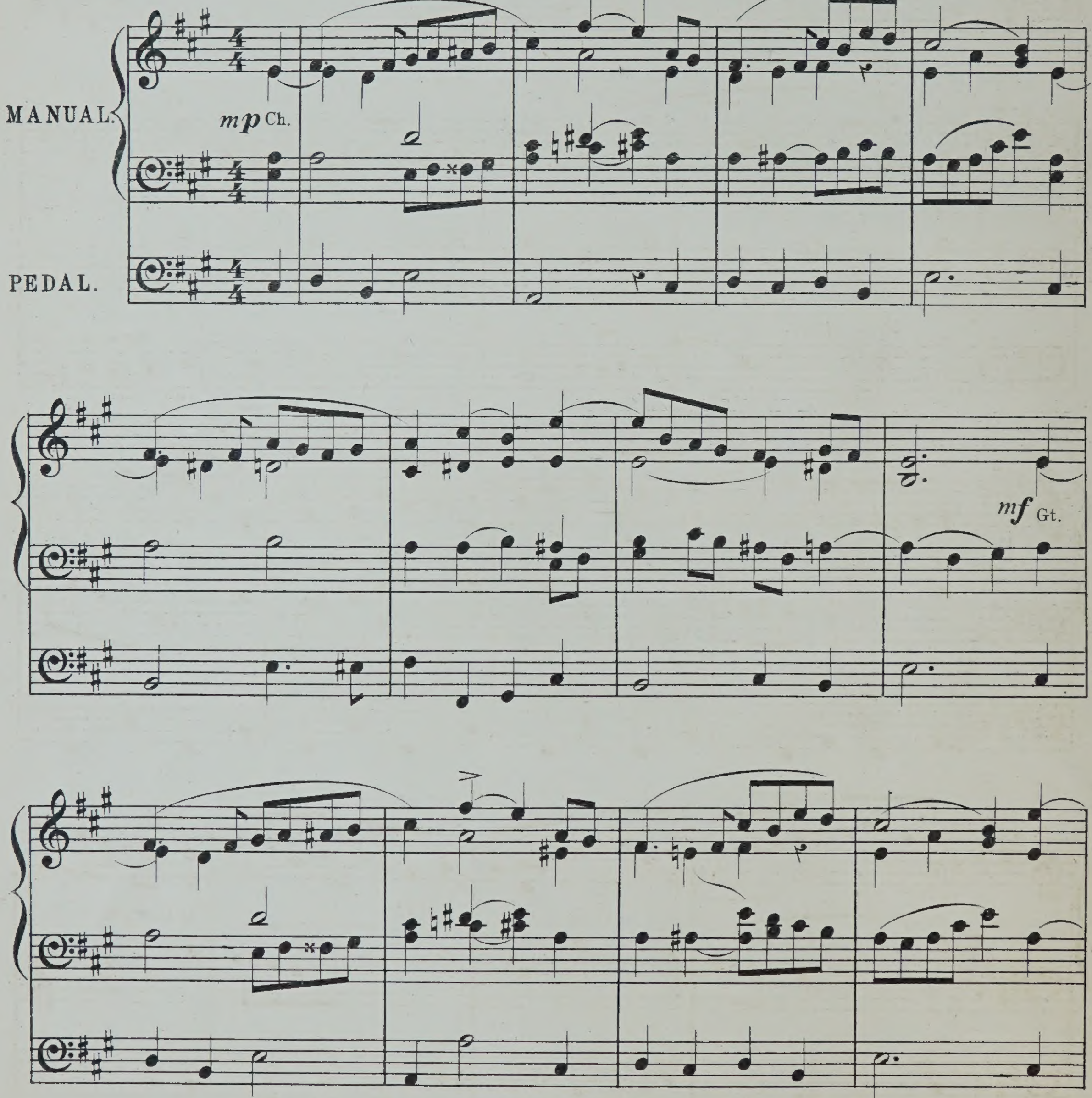
EDWIN ASHDOWN (LIMITED) HANOVER SQUARE W.

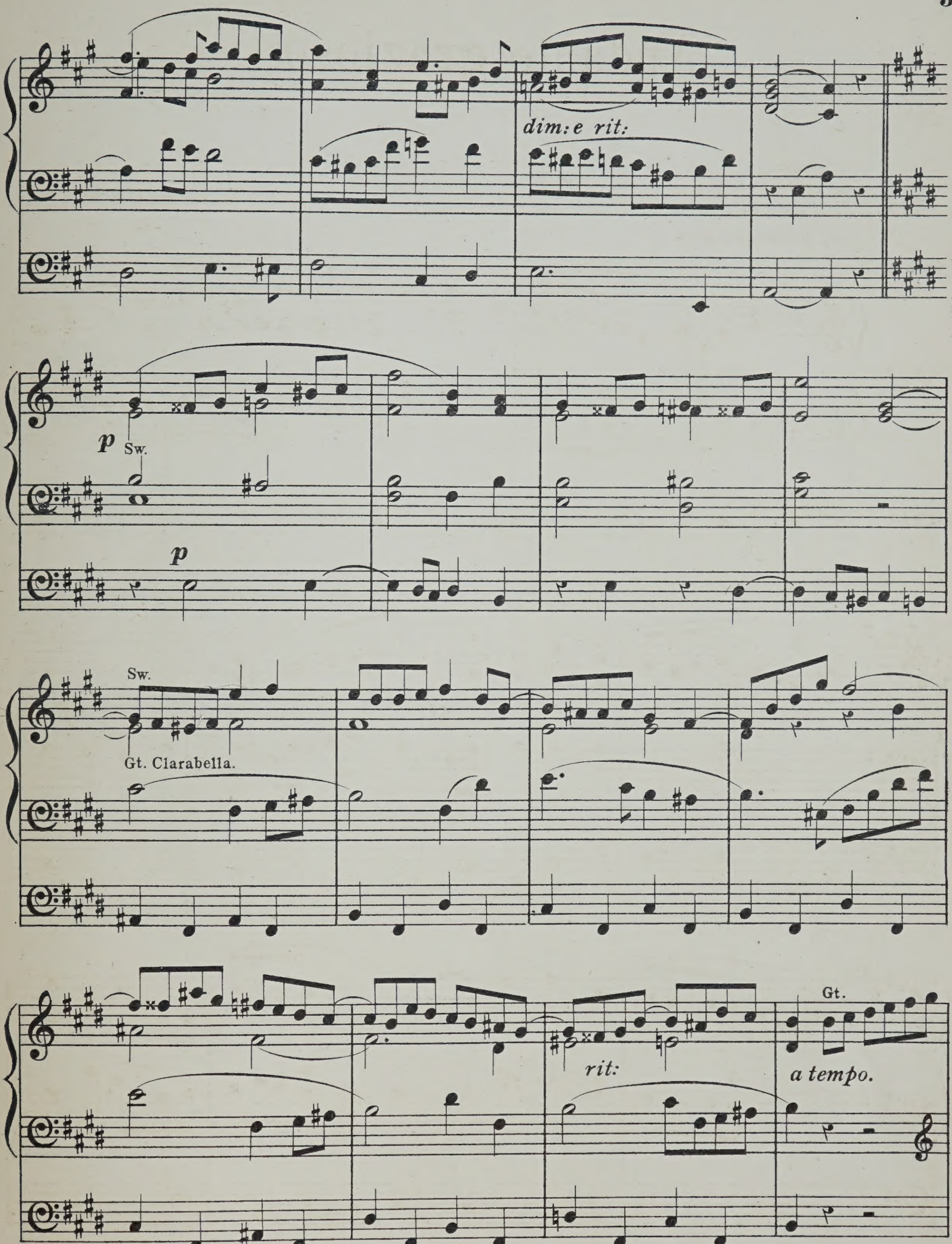
Andante grazioso.

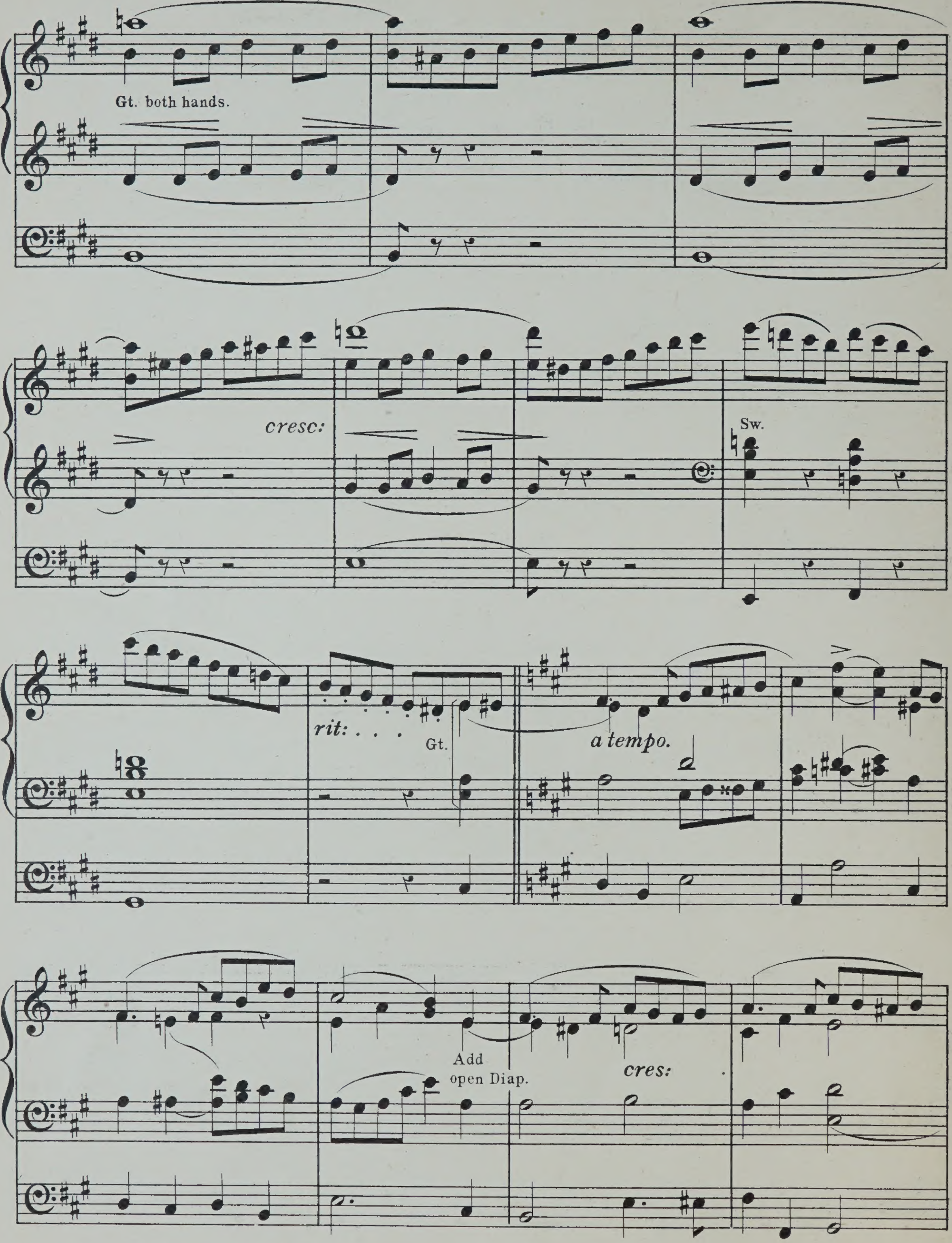
No. 1.

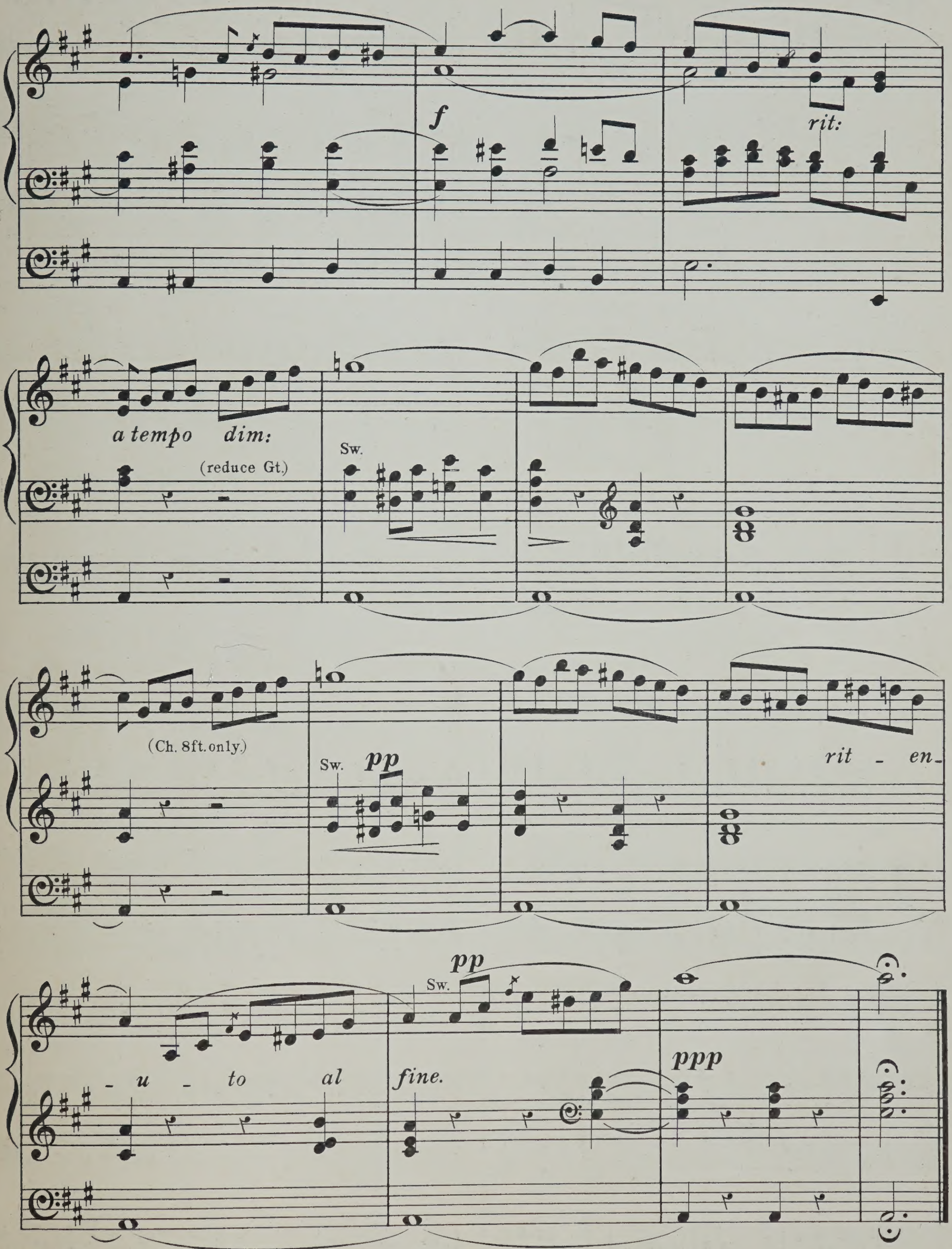
Gt. Diaps.
Sw. to Princ. with Oboe.
Ch. 8 & 4 ft. Flutes.
Ped. soft 16 coup. to Sw.

F. R. RICKMAN.




dim: e rit:
p
Sw.
p
Sw.
Gt. Clarabella.
rit:
a tempo.
Gt.


Gt. both hands.
cresc:
Sw.
rit: . . .
Gt.
a tempo.
Add
open Diap.
cres:


f
rit:
a tempo
dim:
(reduce Gt.)
Sw.
(Ch. 8ft. only.)
Sw.
pp
rit - en - u - to al fine.
pp
Sw.
ppp

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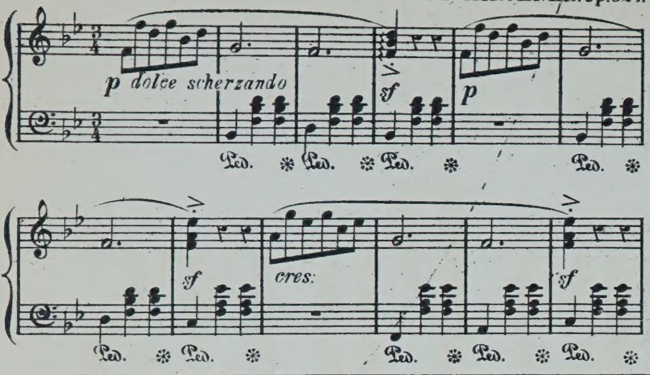
FRITZ KIRCHNER. Op.527.



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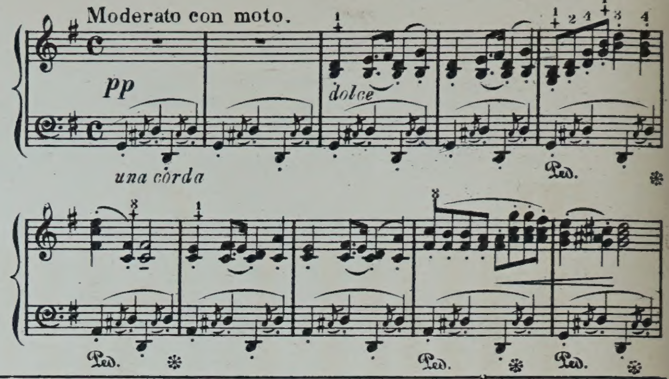
Gnomenzug.

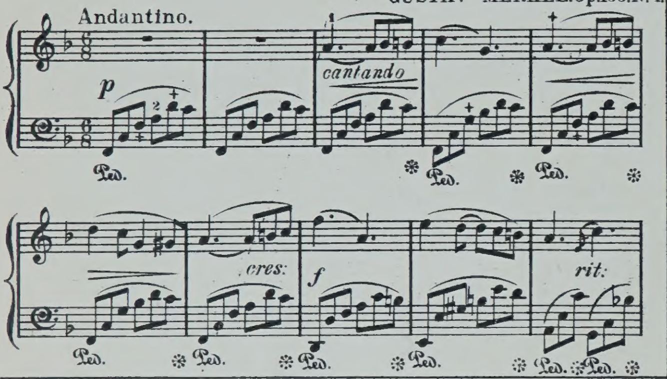
FRANZ BEHR. Op.590. No 7.



IN A GONDOLA. Price 3/-

Gondellied.

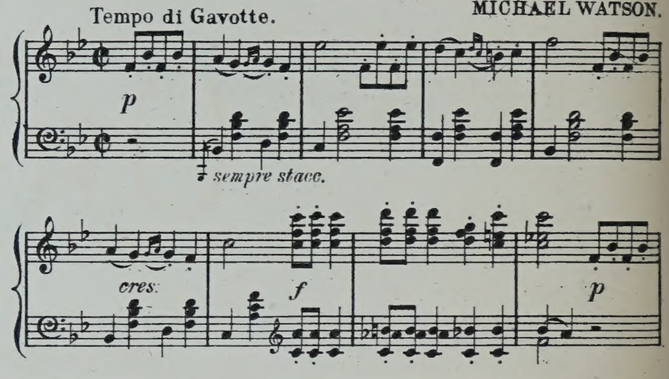
GUSTAV MERKEL. Op.166. No 1.



COMME IL FAUT. Price 4/-

Gavotte.

MICHAEL WATSON.



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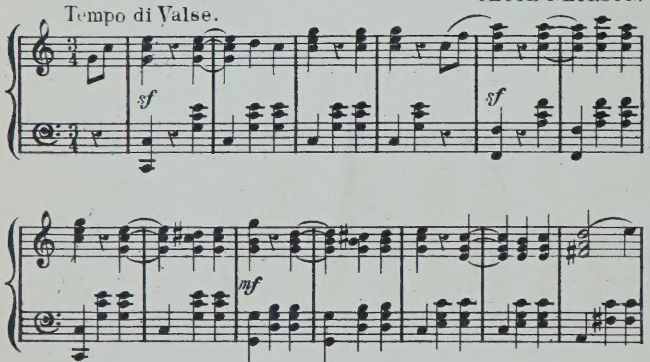

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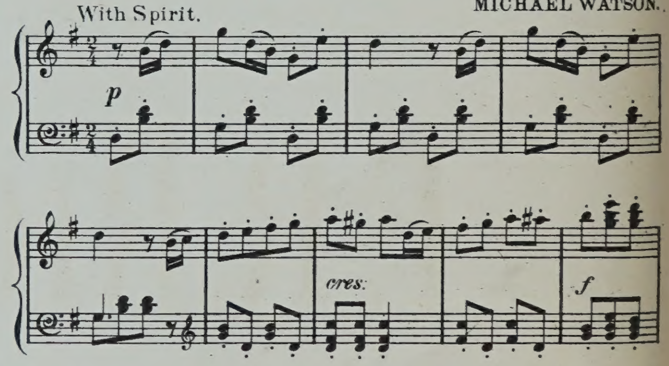

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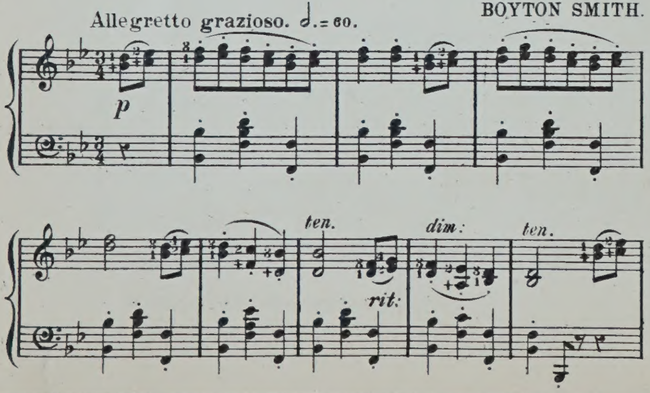

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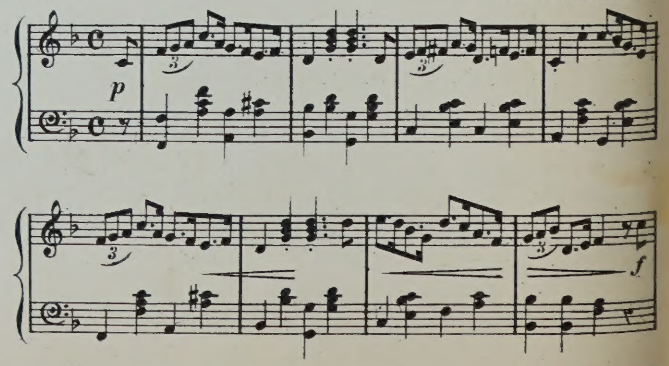
Barn Dance.

THEO. BONHEUR.



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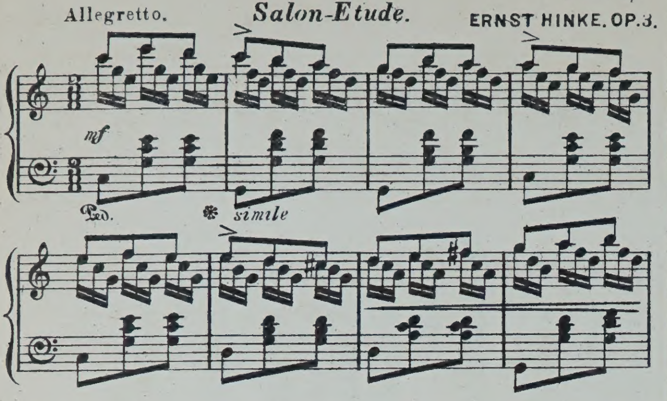

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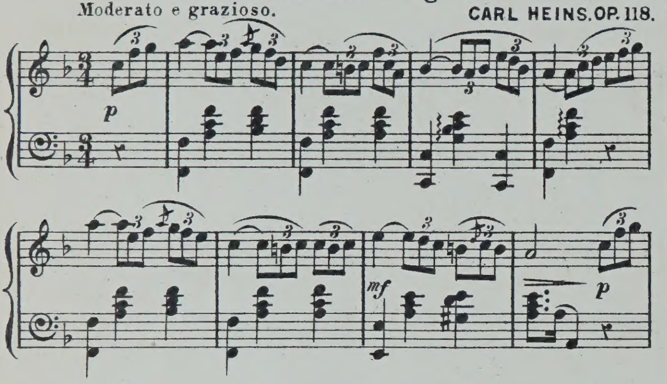

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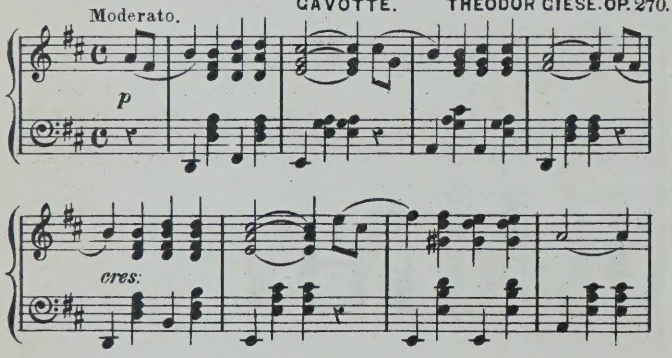

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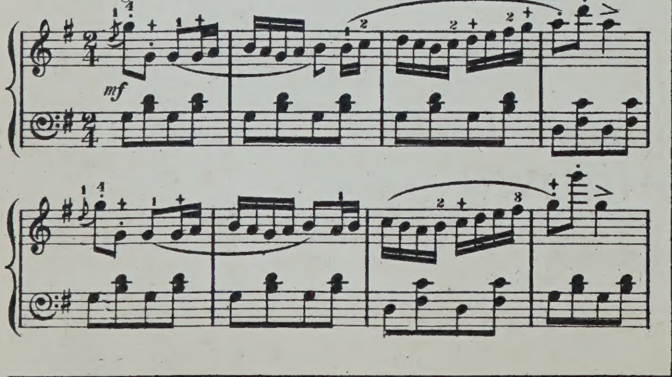

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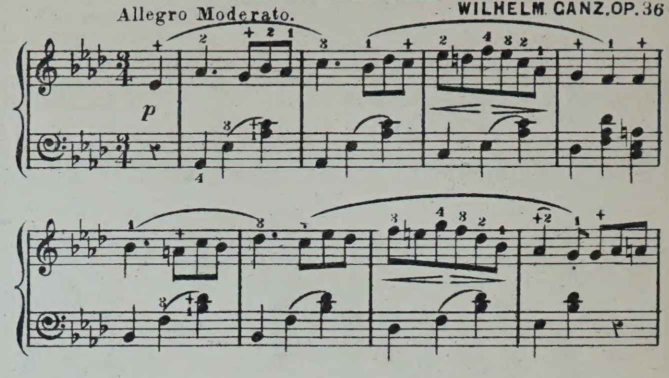

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(STILLES GLÜCK.)

Sketch.

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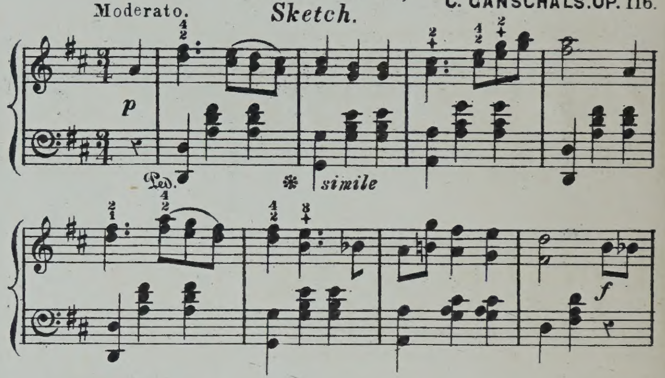

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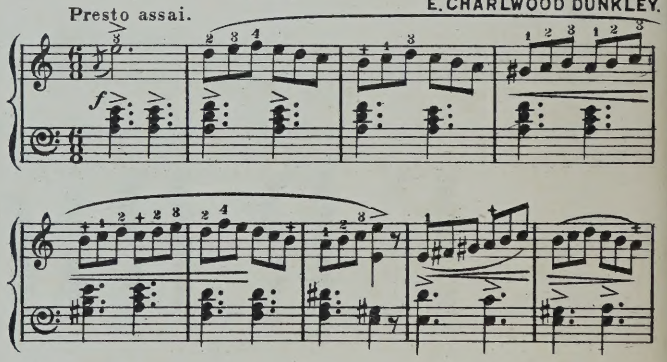

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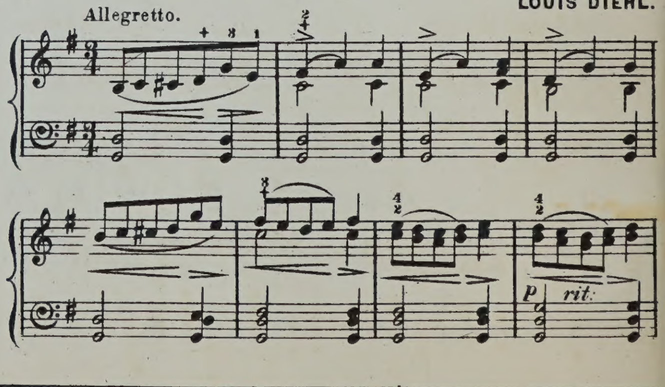

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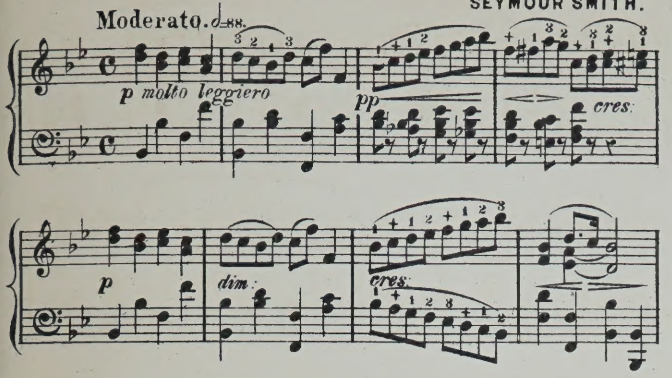

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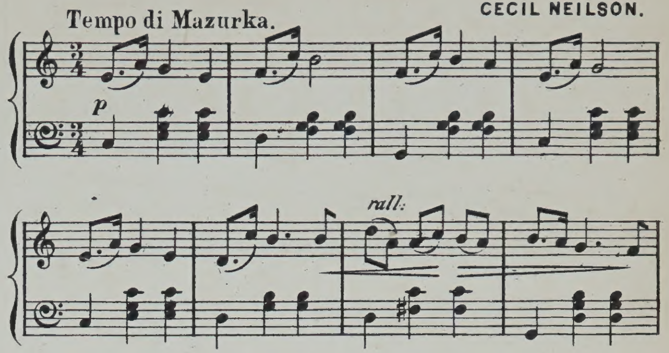

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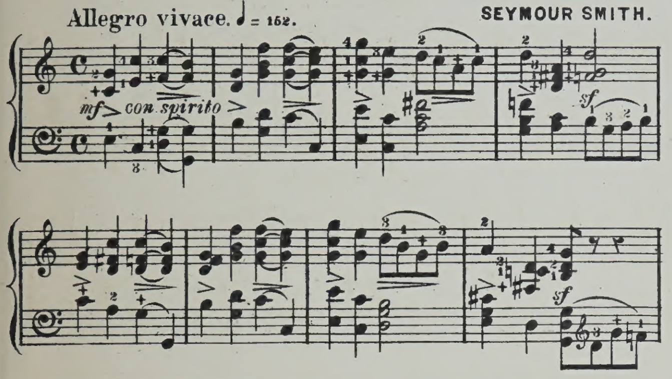

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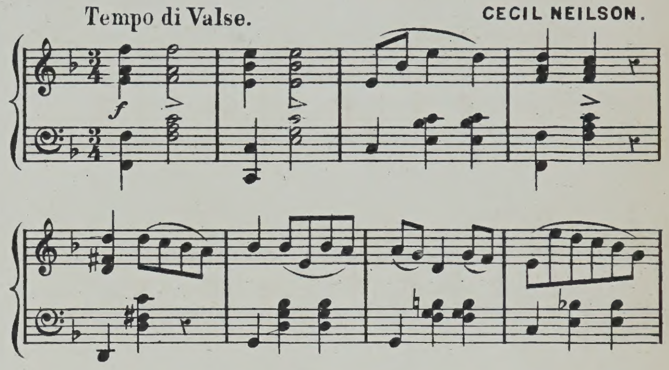

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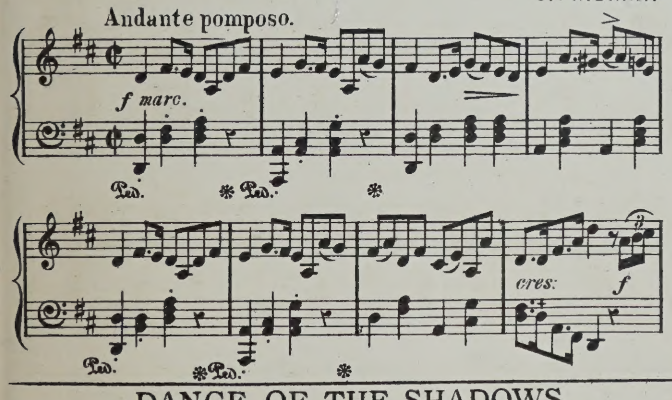

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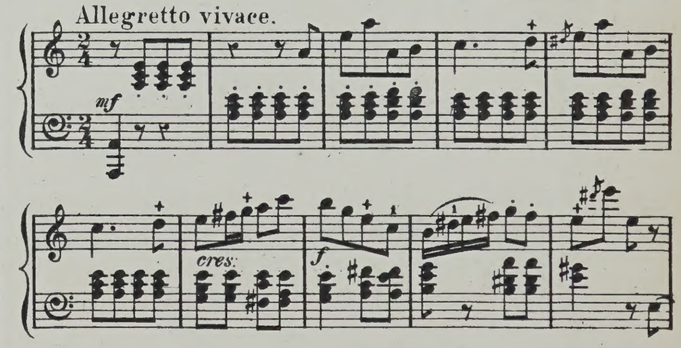

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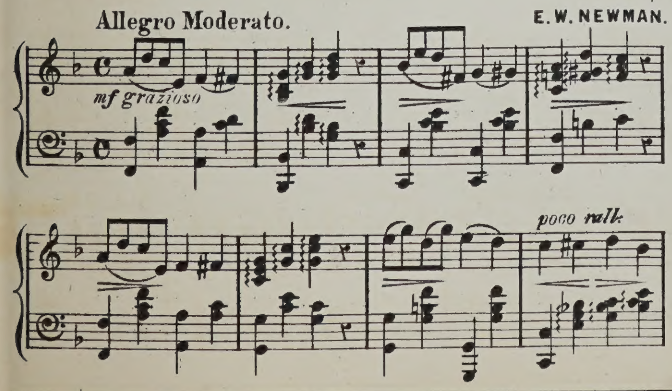

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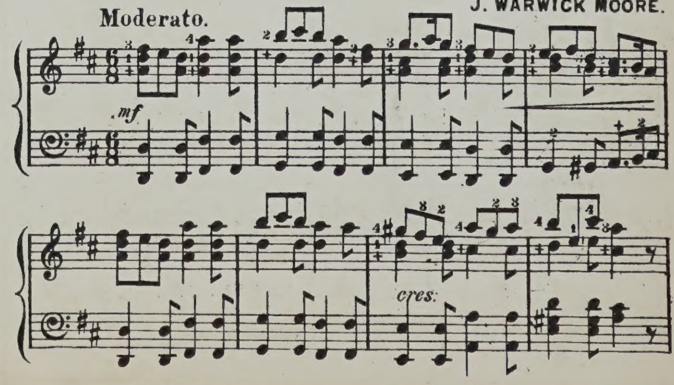

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Song without words.

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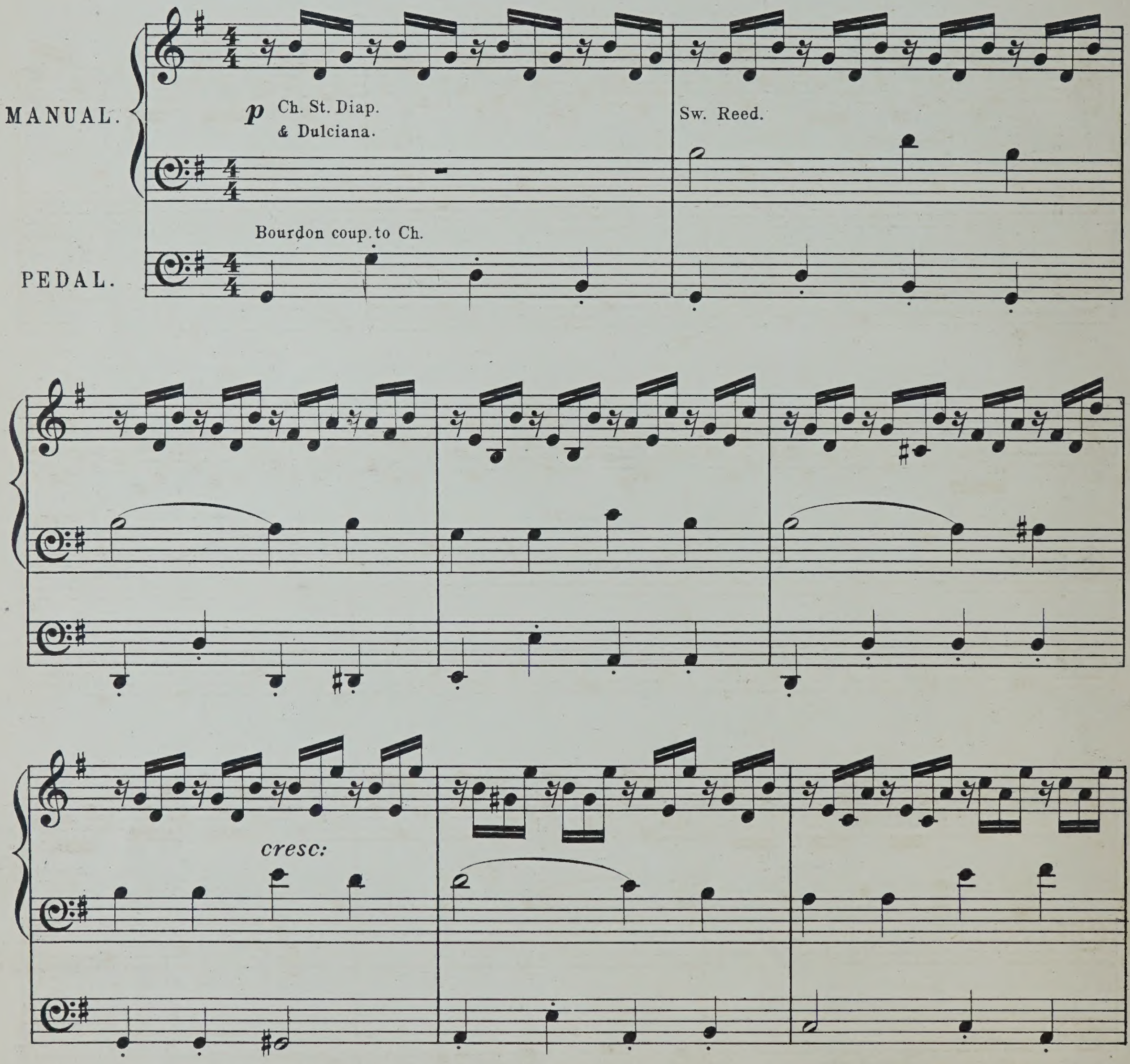
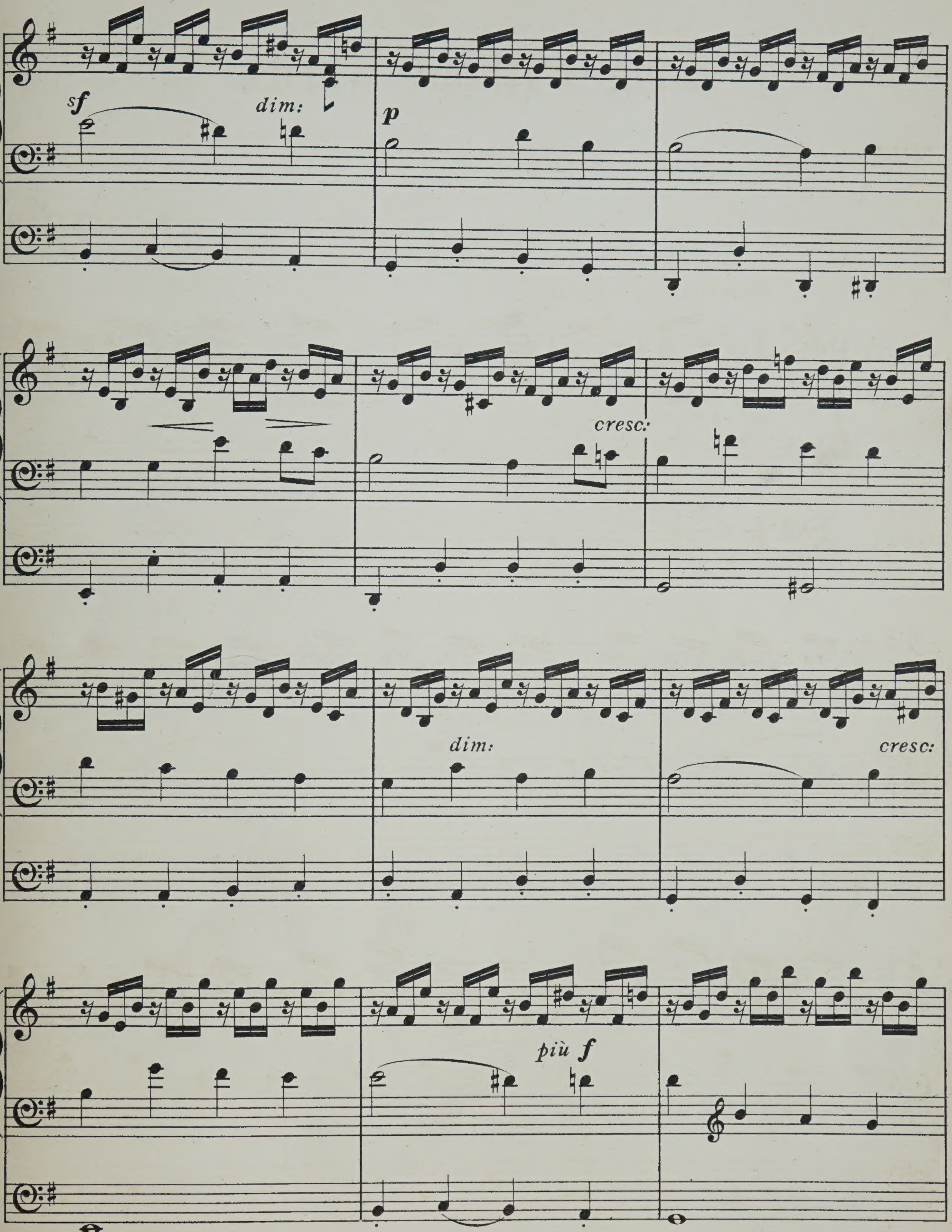
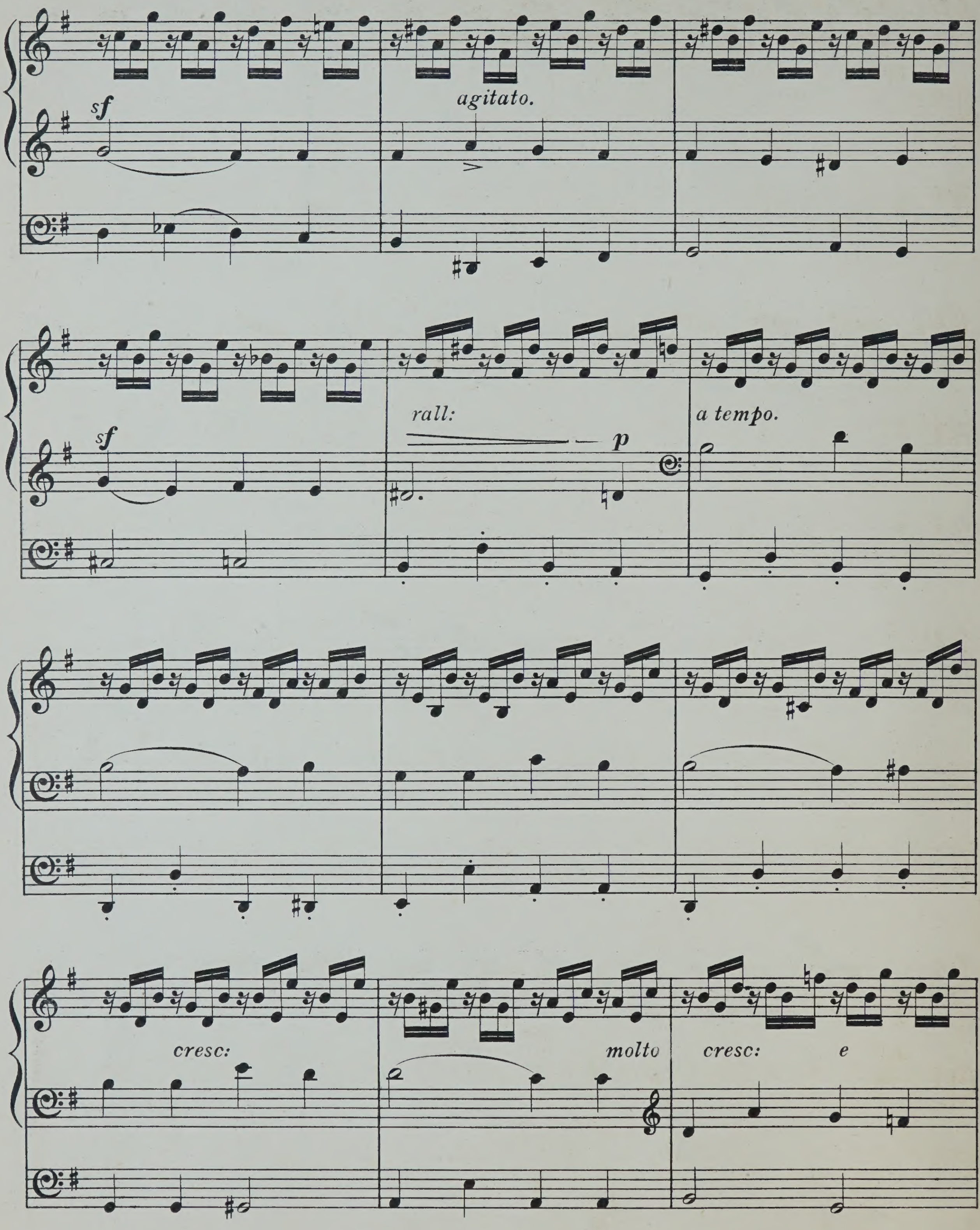
Moderato con espressione.




sf
dim:
p
cresc:
dim:
cresc:
più f


sf
agitato.
sf
rall:
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molto
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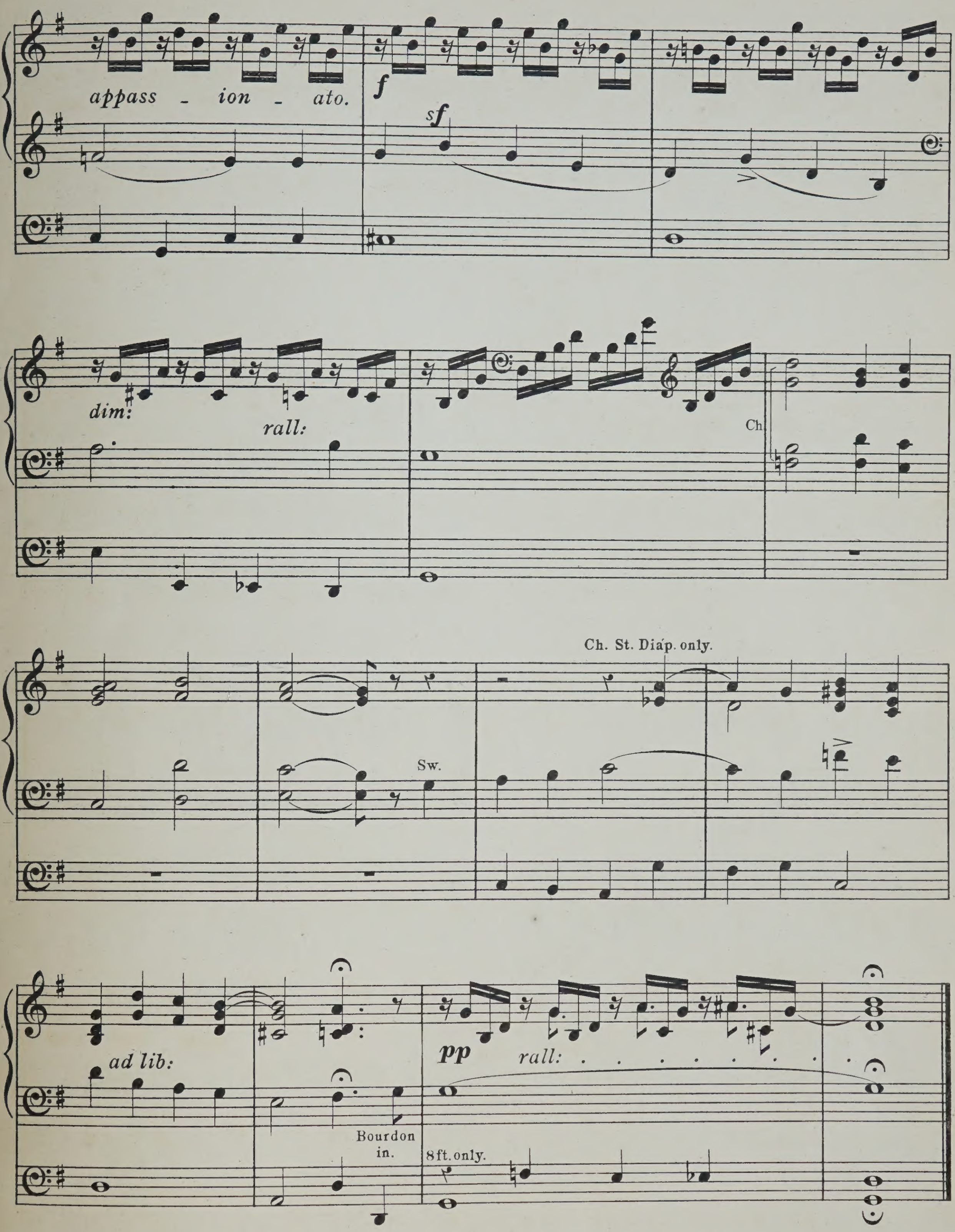
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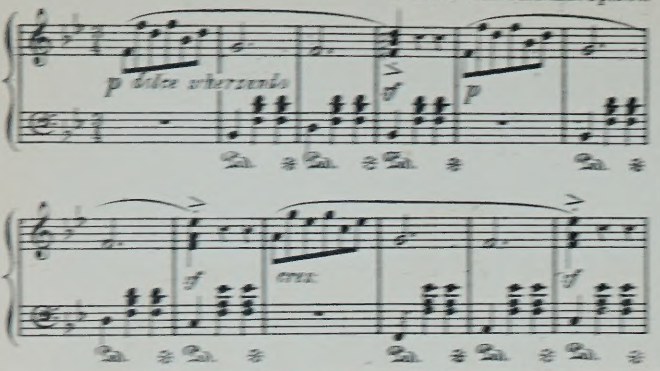

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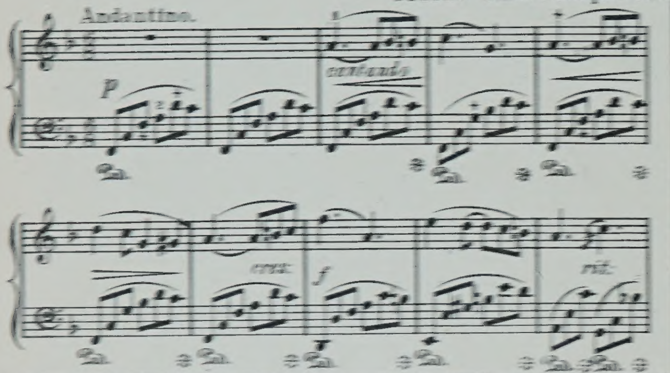

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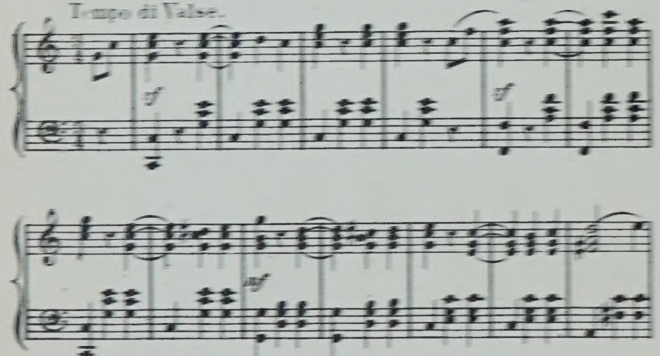

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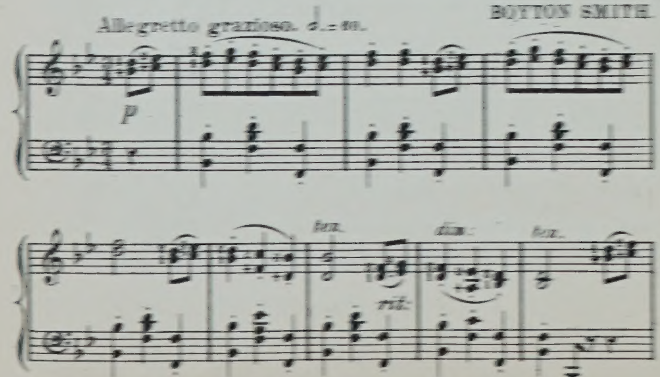

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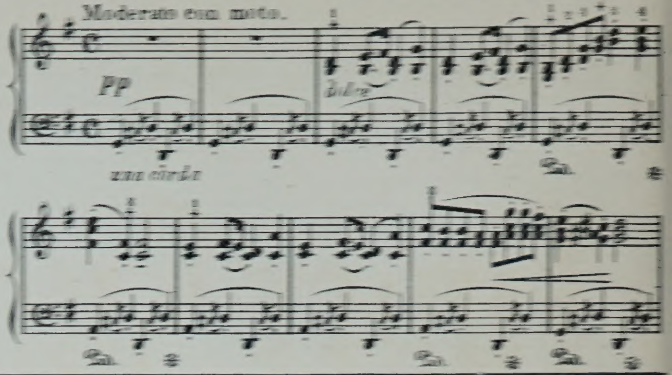

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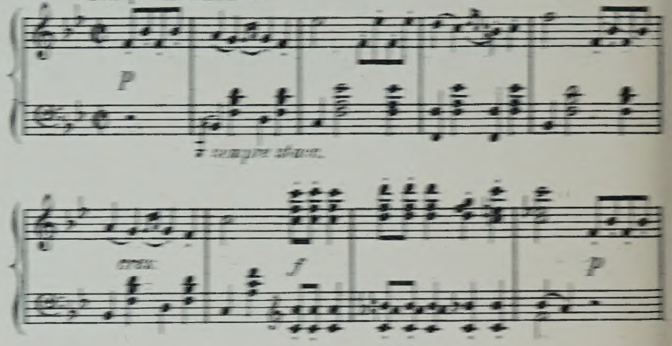

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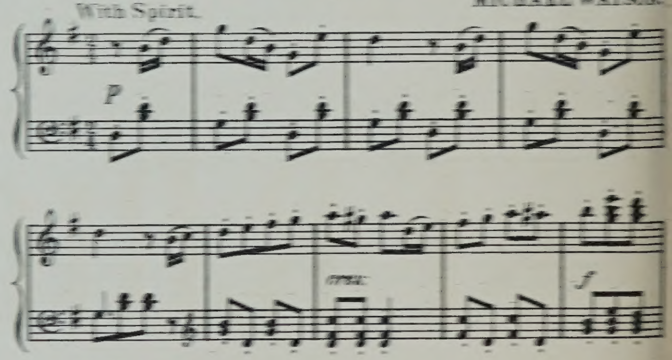

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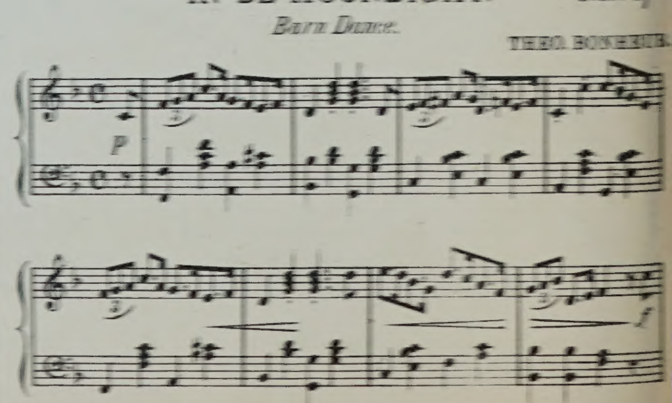

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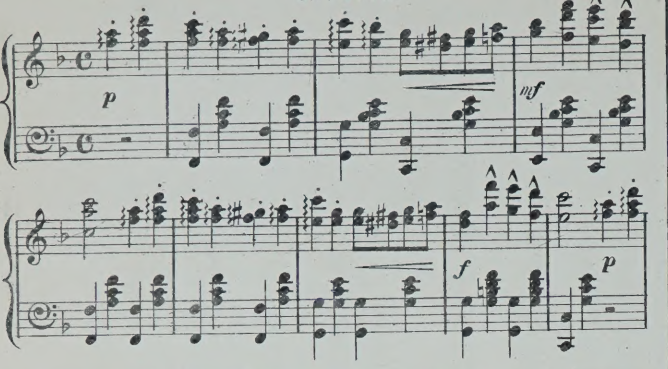

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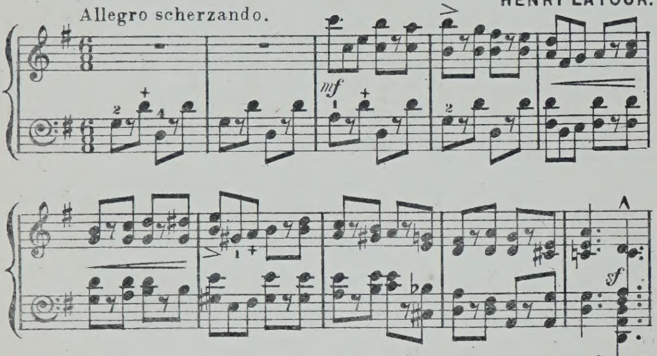

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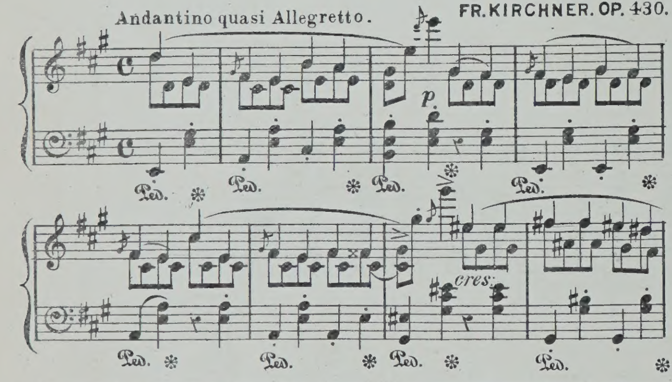
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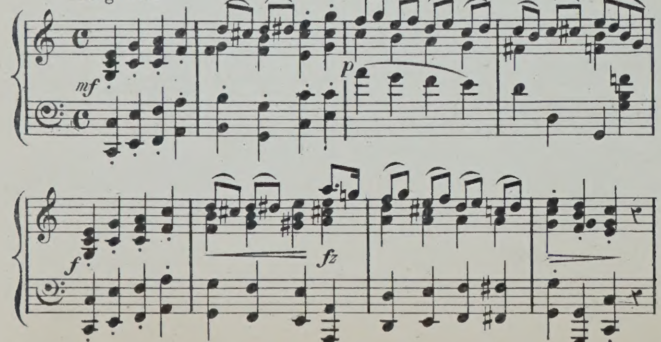

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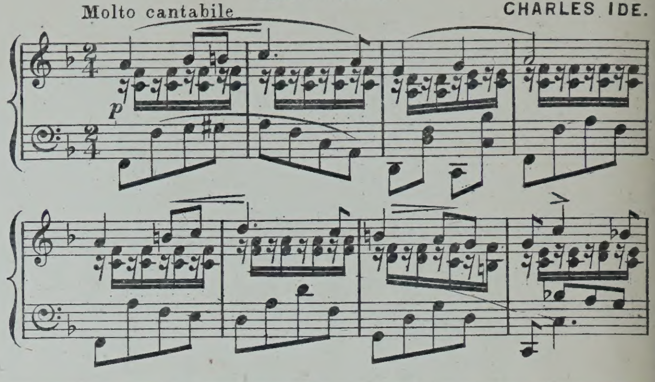

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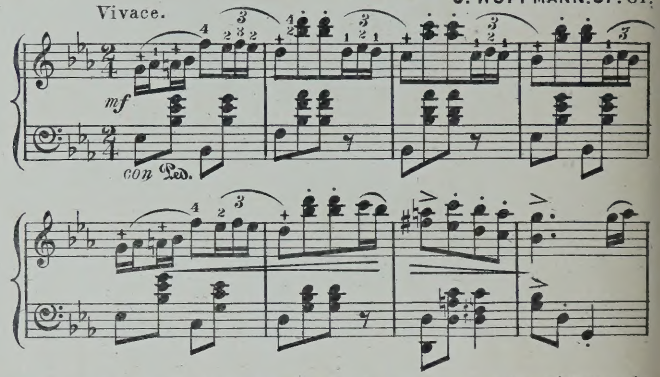

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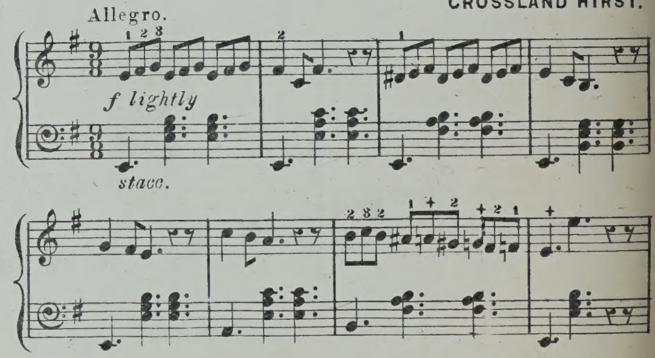

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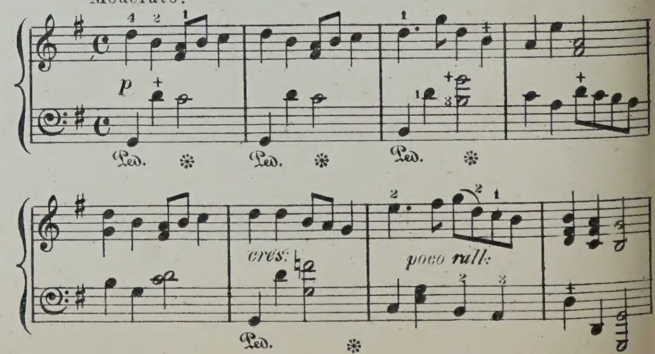

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Gt. to Princ. coup. to Sw.
Sw. Full.
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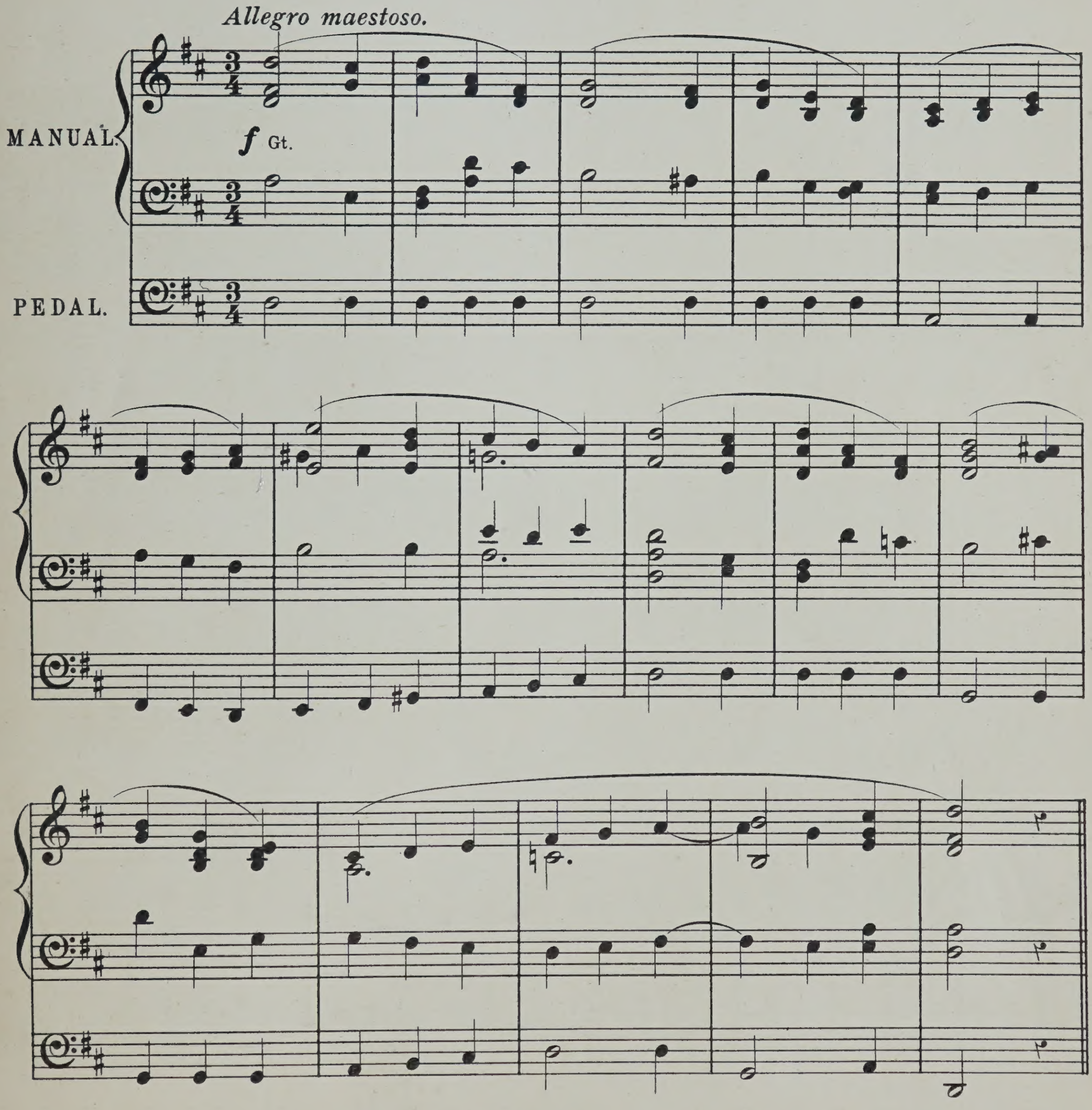
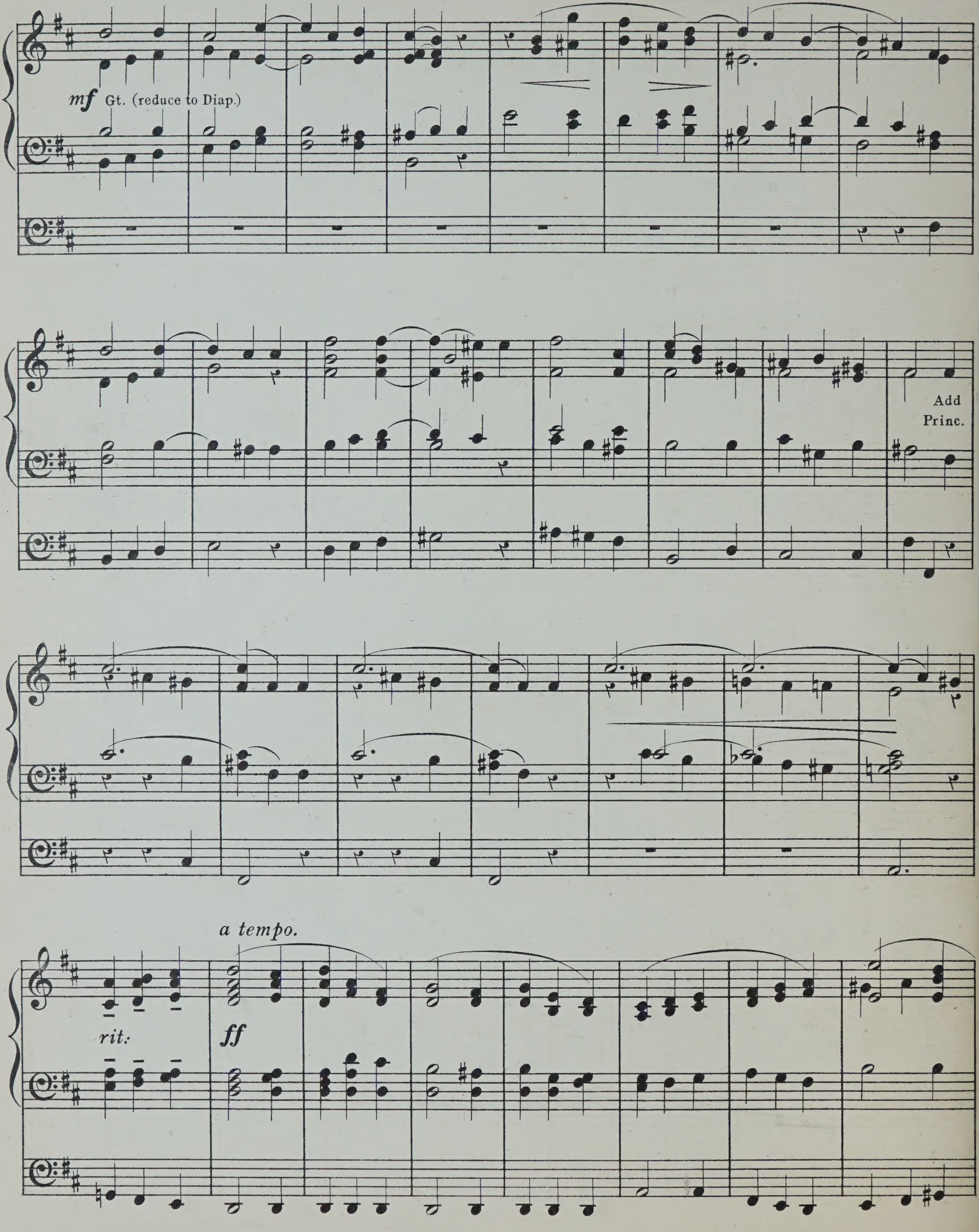
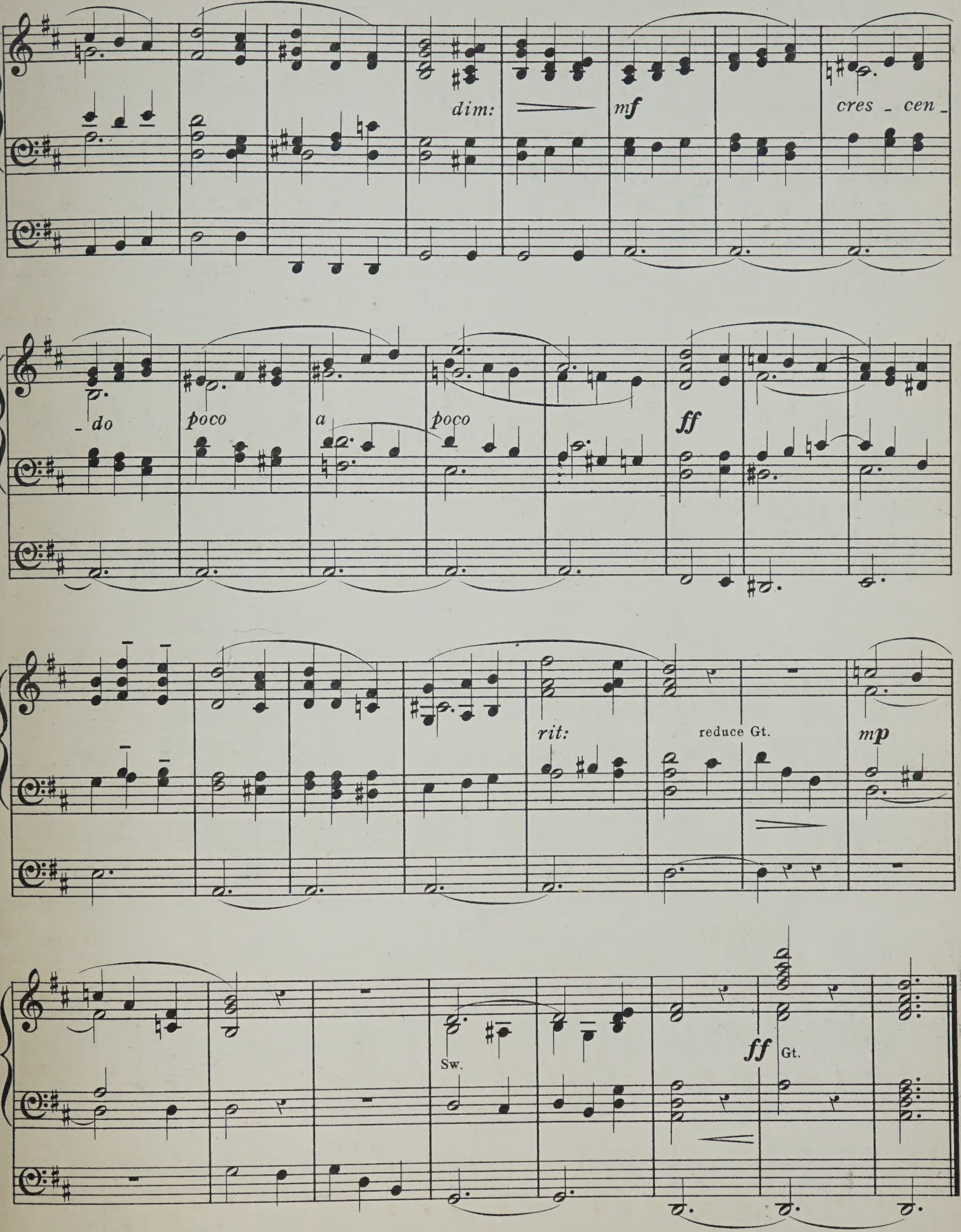



mf Gt. (reduce to Diap.)
Add Princ.
a tempo.
rit.
ff


dim:
mf
cres - cen - do
poco
a
poco
ff
rit:
reduce Gt.
mp
Sw.
ff
Gt.

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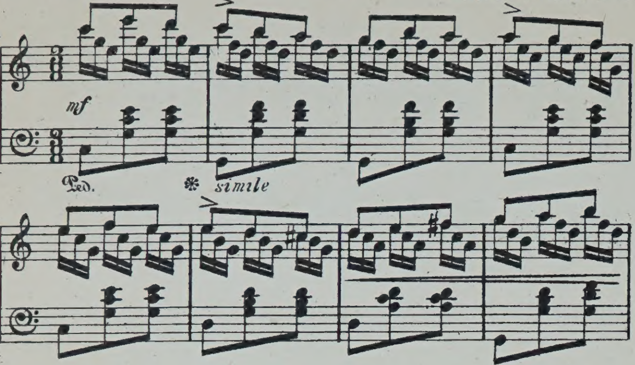

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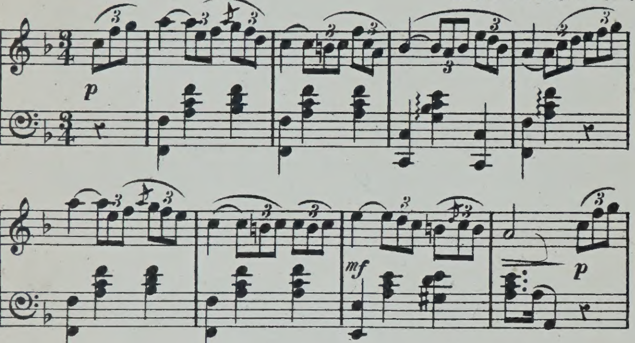

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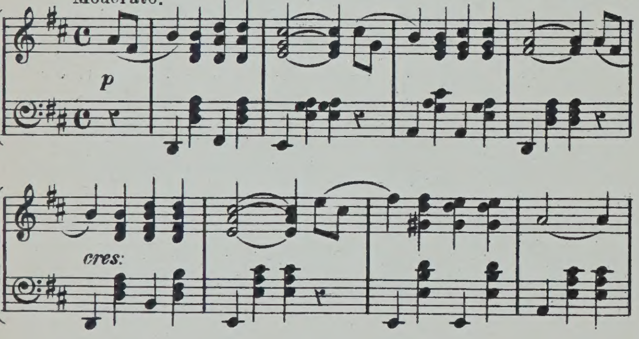

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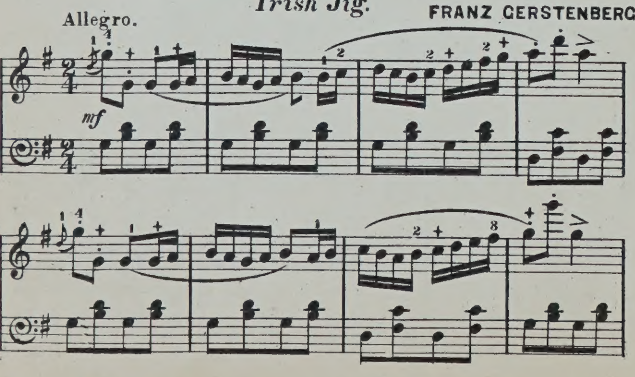

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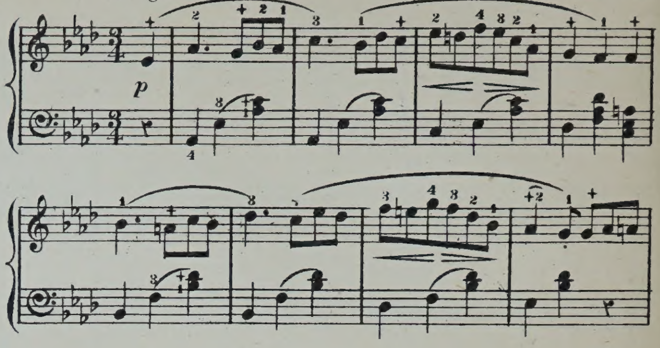

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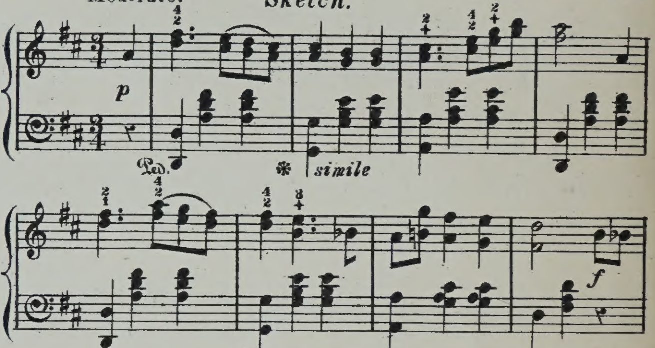

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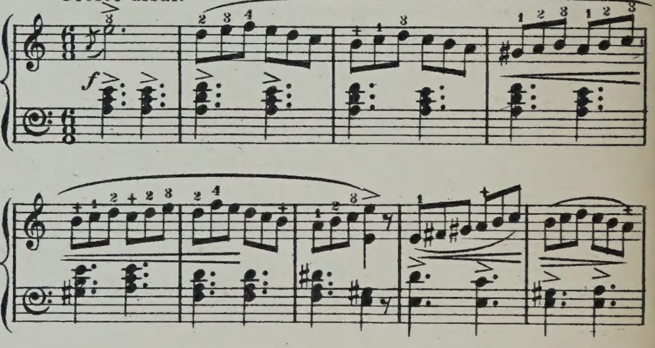

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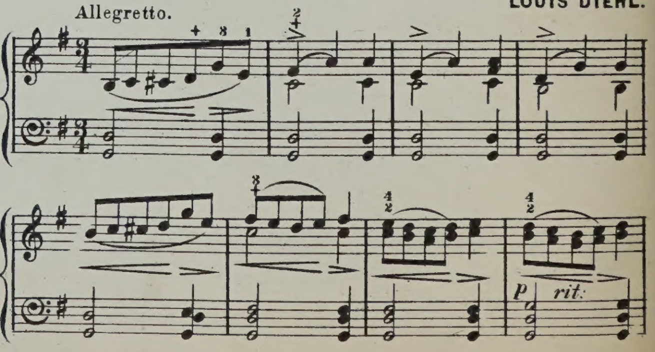

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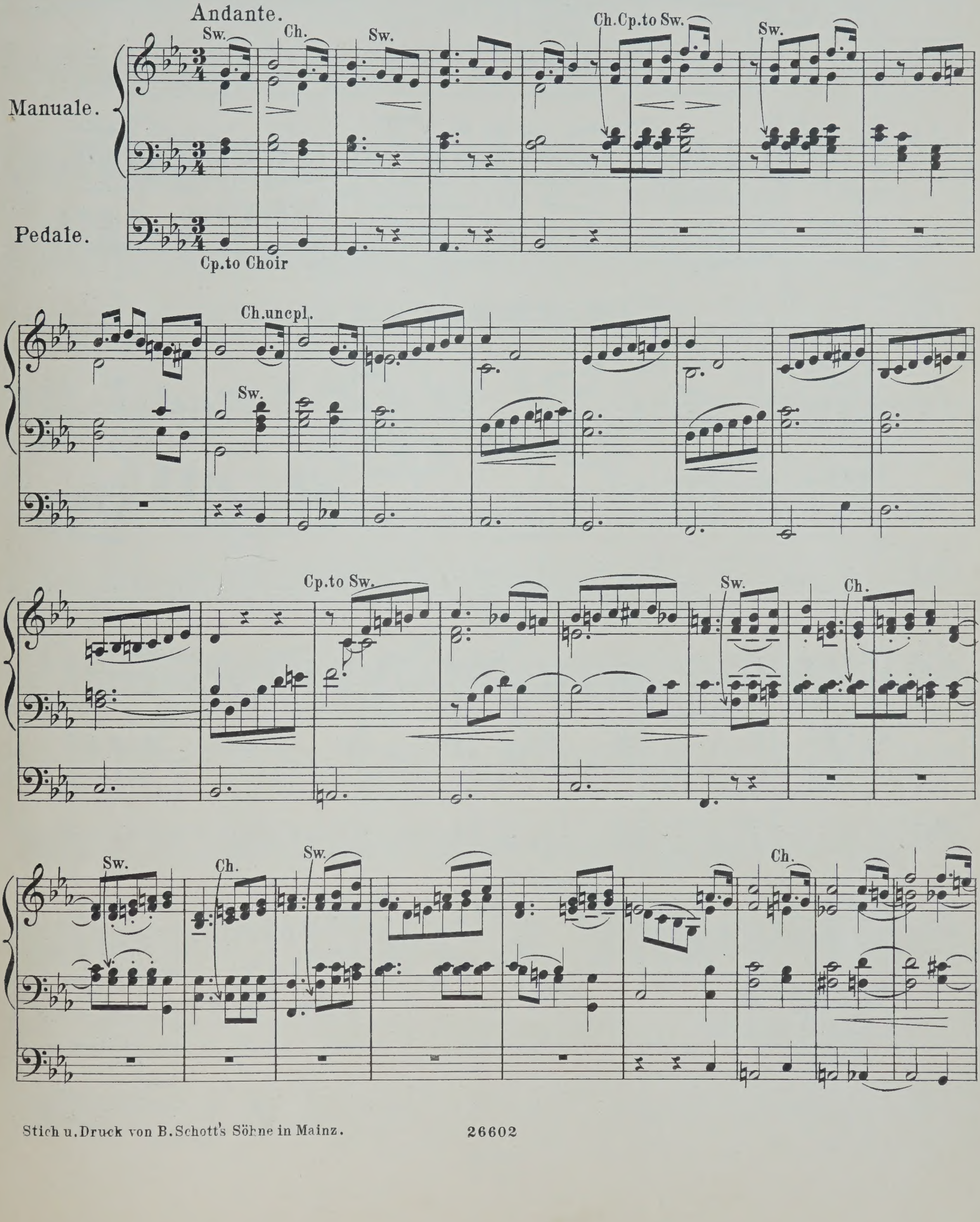

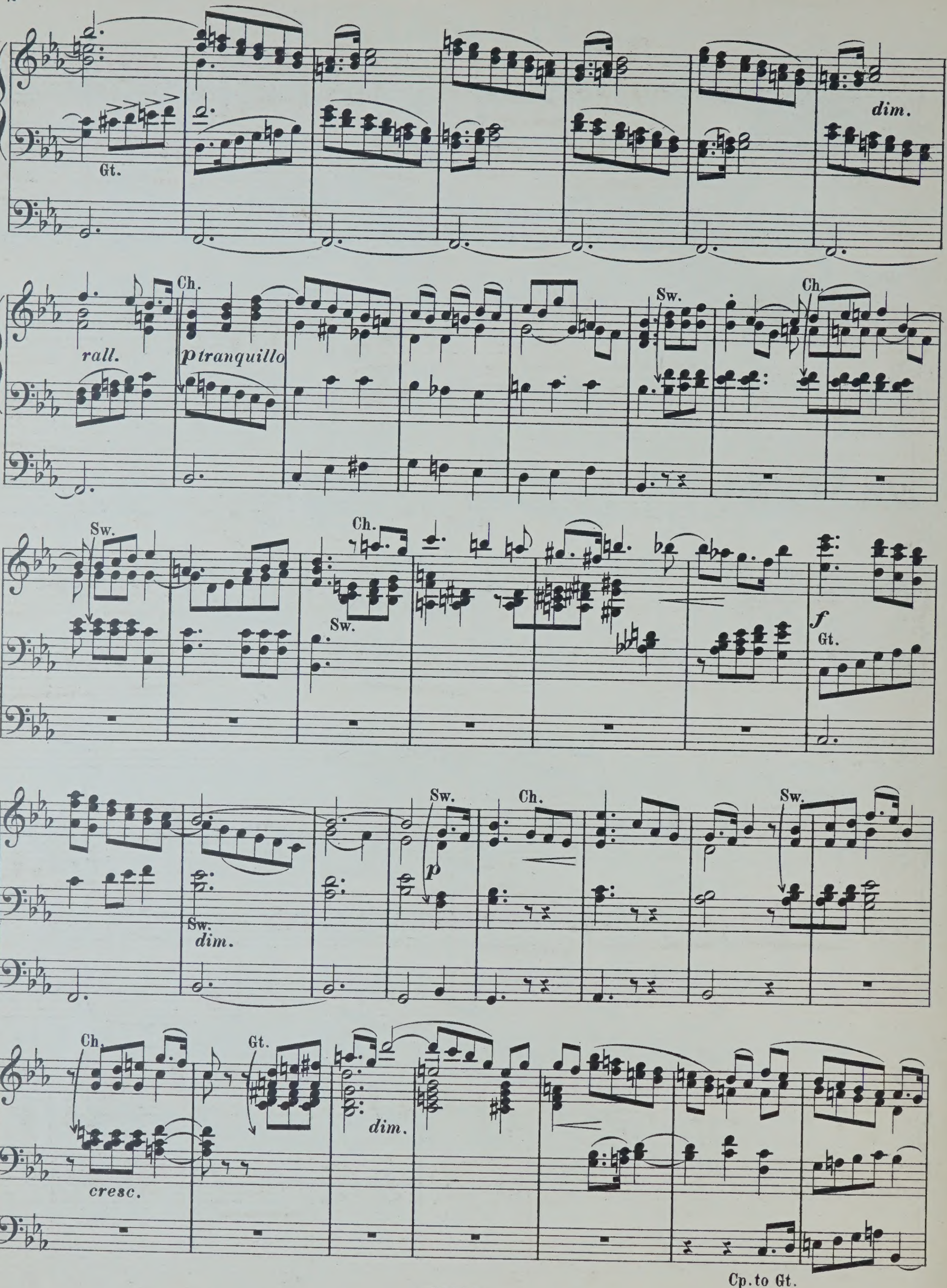
Gt.
dim.
rall.
p tranquillo
Ch.
Sw.
Ch.
Sw.
Ch.
Sw.
f
Gt.
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dim.
Sw.
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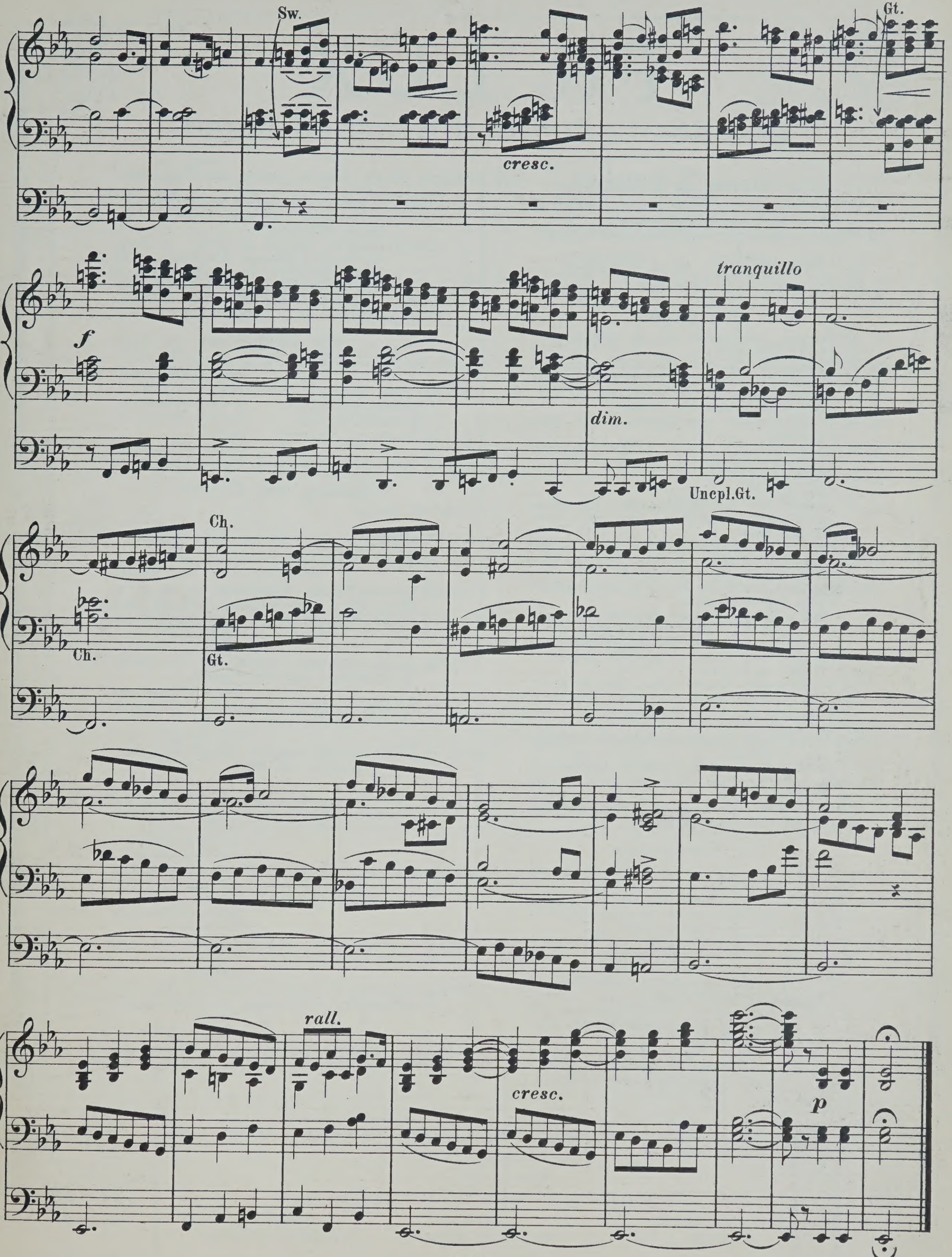
Ch.
Sw.
Ch.
cresc.
Gt.
dim.
Cp. to Gt.


Sw.
Gt.
cresc.
f
dim.
tranquillo
Uncpl.Gt.
Ch.
Ch.
Gt.
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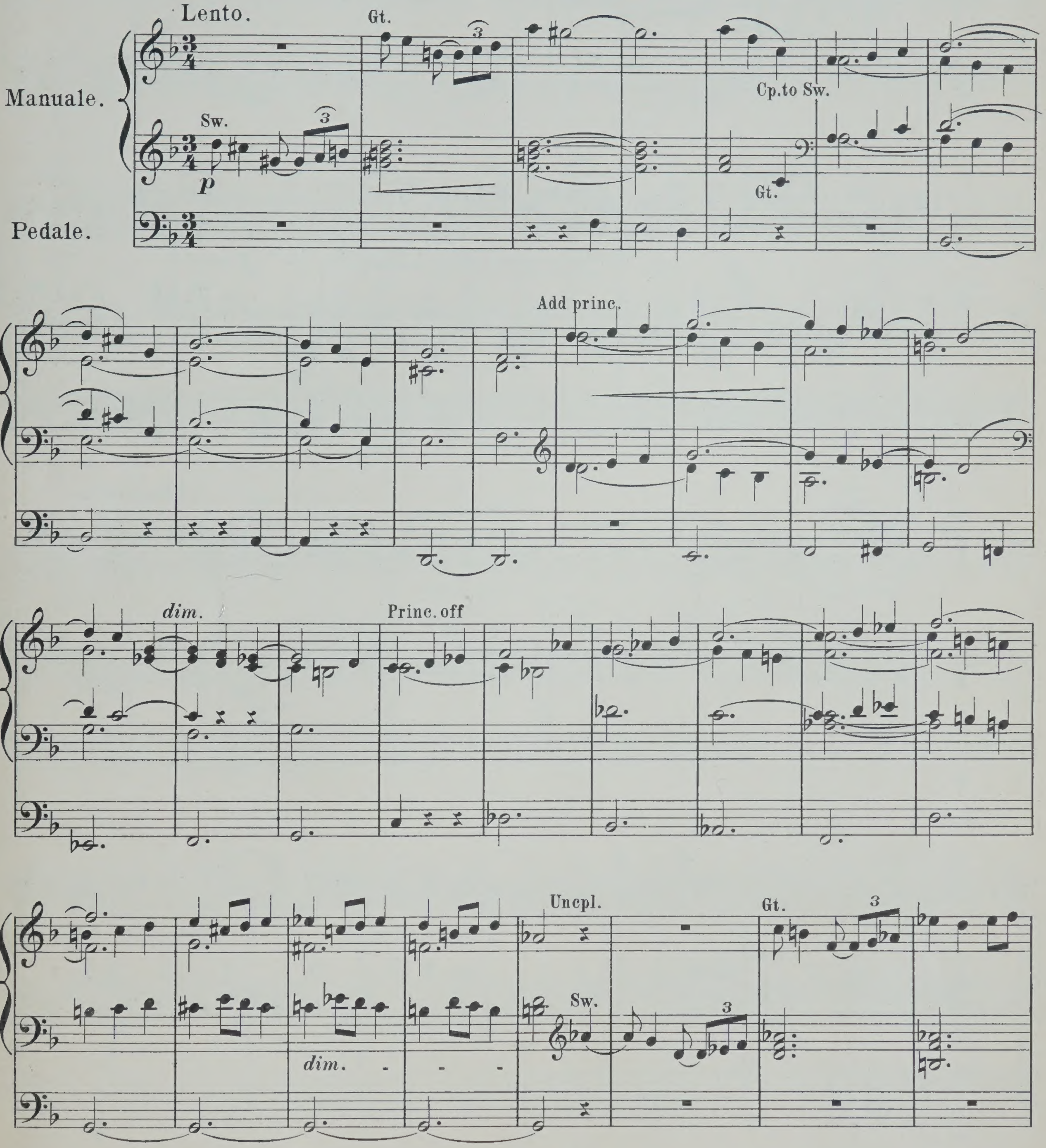

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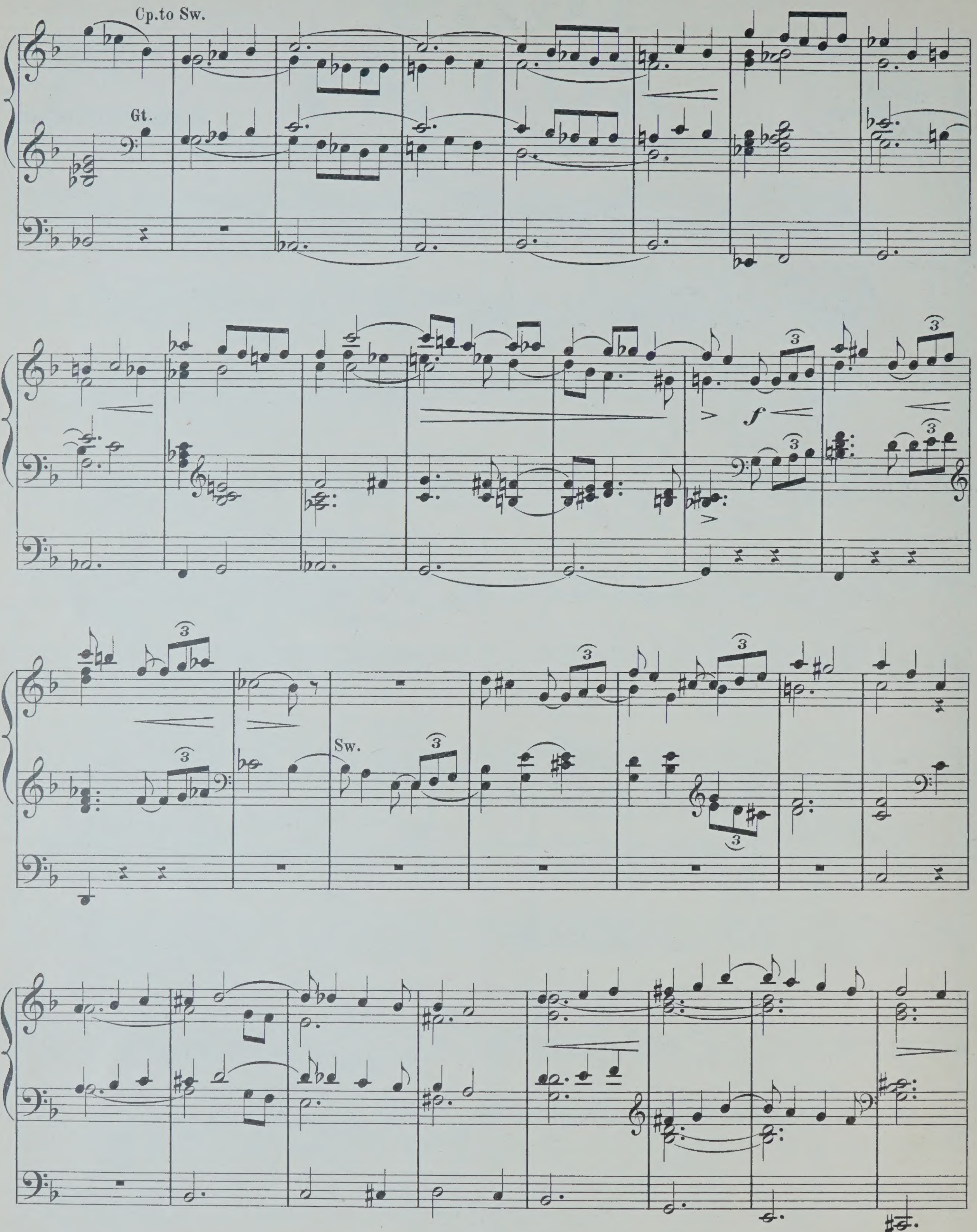
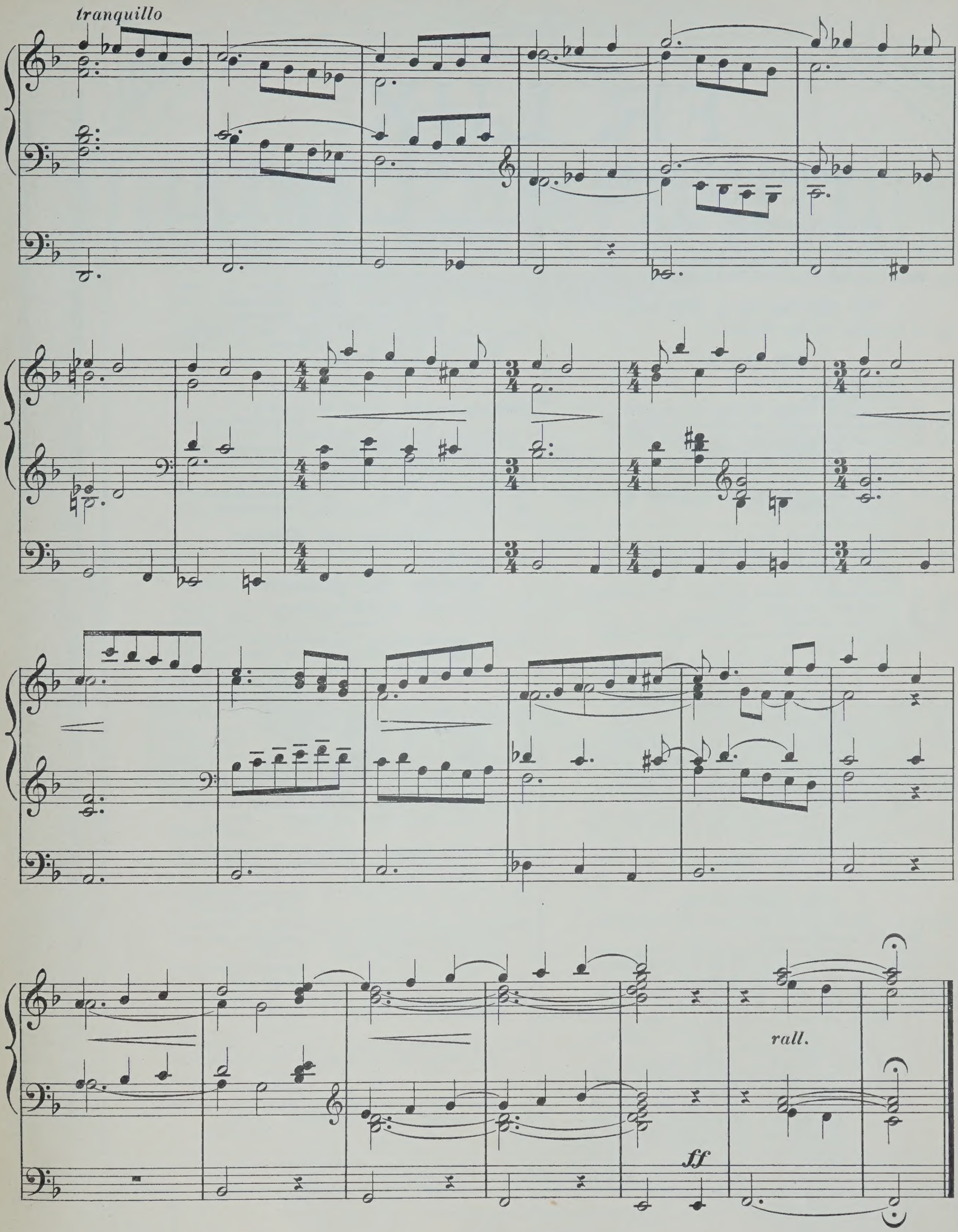

Cp.to Sw.
Gt.
f
Sw.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Gebet aus Freischütz von *C. M. v. Weber*.
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2 Lieder ohne Worte von *Mendelssohn-Bartholdy*.
  Frühlingslied (Op. 62). Orchesterstimmen n.
  Spinnerlied (Op. 67). Orchesterstimmen n.
Ave Maria von *Fr. Schubert*. Partitur . . . . n.
  Orchesterstimmen n.
Op. 19. Germania, Gr. Festmarsch. Orchesterstimmen n.

Gesang und Klavier.

Gebet um Frieden . . . .

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  jede Stimme . . .
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  Instrumentalstimmen
  Chorstimmen . . .
Bitten von *Beethoven* für 3 Männerstimmen mit Orgel (Harmonium) Begleitung. Partitur . . . . .
  Stimmen . . . . .
Weihnachtsgesang (Cantique de Noël) von *Adam* für Männerchor mit Begleitung von Blechinstrumenten.
  Partitur . . . . .
  jede Chorstimme . .
Opferlied v. *Beethoven* für Männerchor mit Harmoniebegleitung oder Orgel oder Klavier. Partitur . . .
  Chorstimmen .

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QUATRE COMPOSITIONS

POUR ORGUE

PAR

G. SAINT-GEORGE

1. SUPPLICATION. . . . .
2. LAMENTO. . . . .
3. ANGELUS . . . .
4. OFFERTOIRE. (en Fa) . . . .

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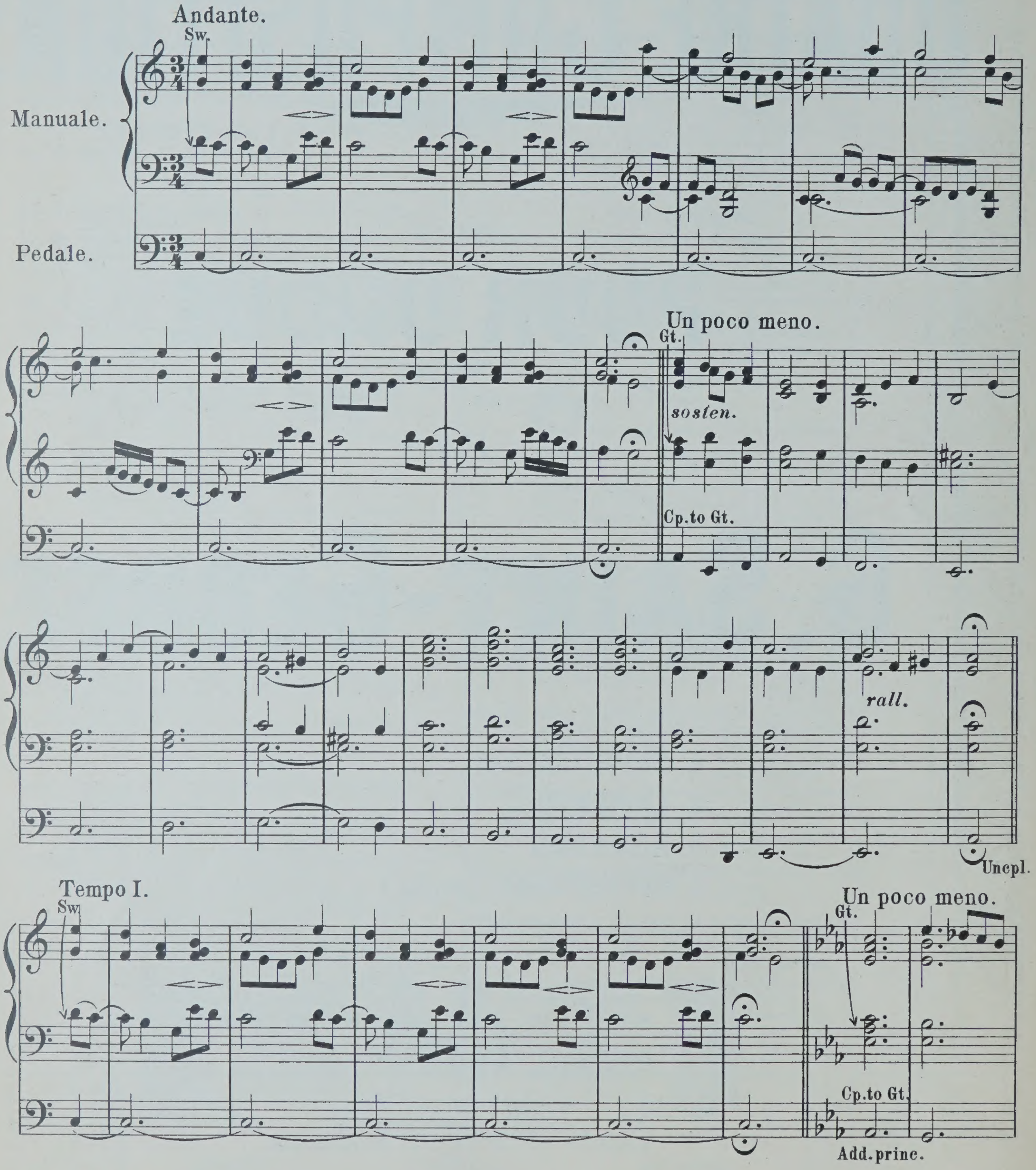
26602-4.

1/6

ANGELUS.

Great. Open Diap's. 8 ft.
Swell. Mixture.
Ped. Soft 16 ft.

G. SAINT-GEORGE.



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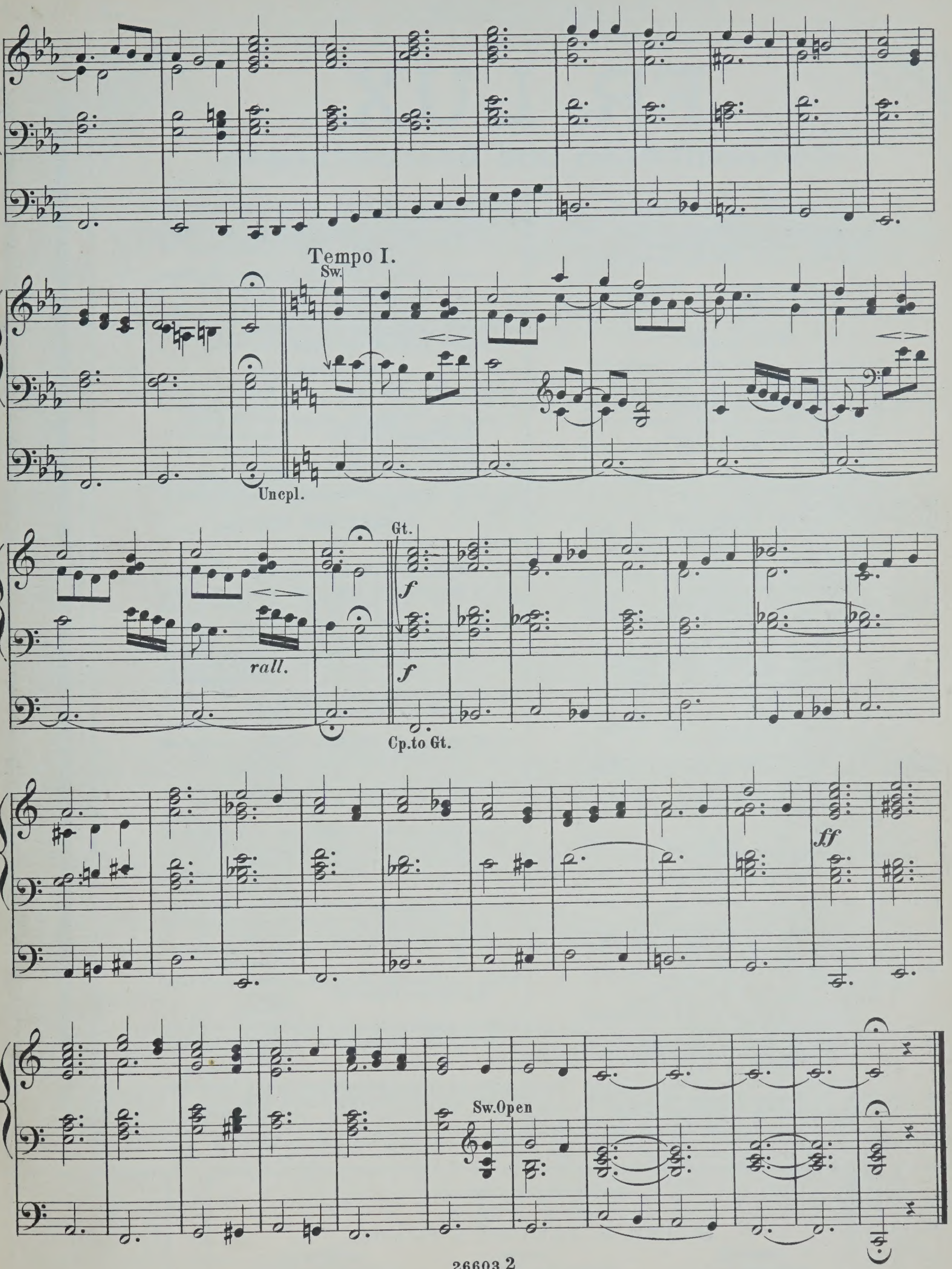
Tempo I.
Sw.
Uncpl.
rall.
Gt.
f
f
Cp.to Gt.
ff
Sw.Open

FR. LUX

Compositionen und Bearbeitungen.

Für Klavier zu 2 Händen.

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  jede Chorstimme . .
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  Chorstimmen .

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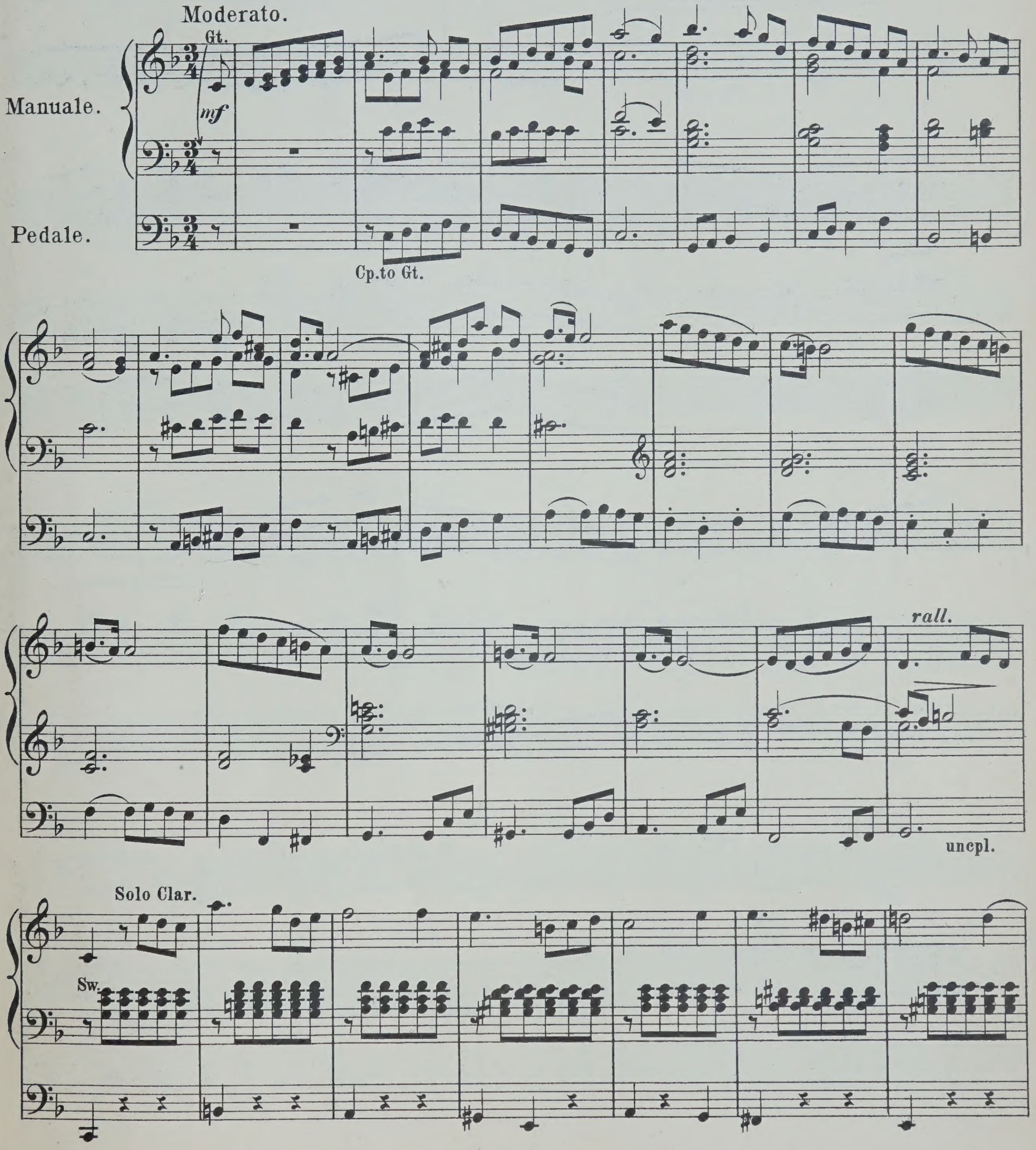
OFFERTOIRE en Fa.

Gt. Diaps. 8 ft. Princ. 4 ft.
Sw. Diaps. 8 ft.
Choir. Clarionet
Ped. 16 & 8.

G. SAINT-GEORGE.



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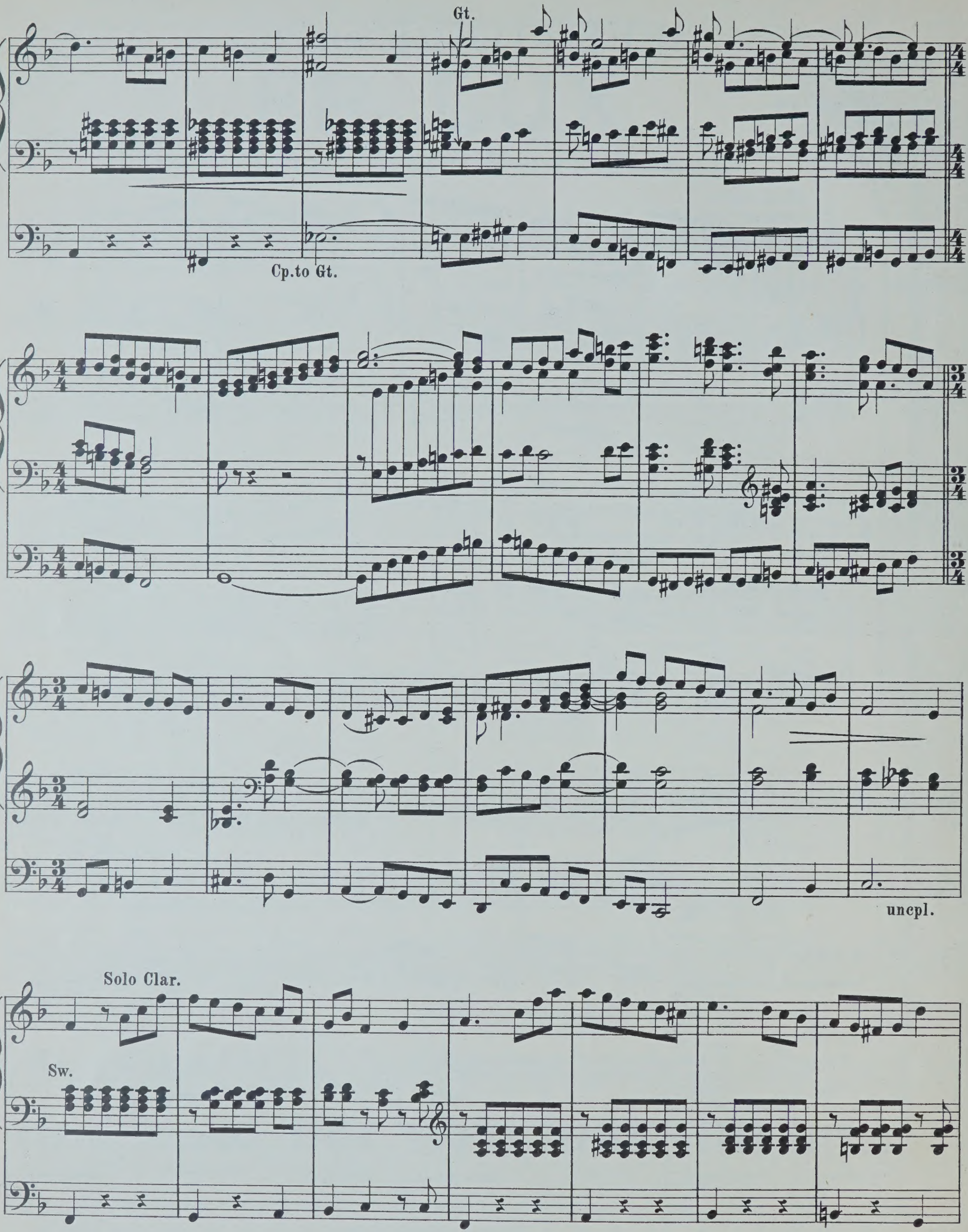
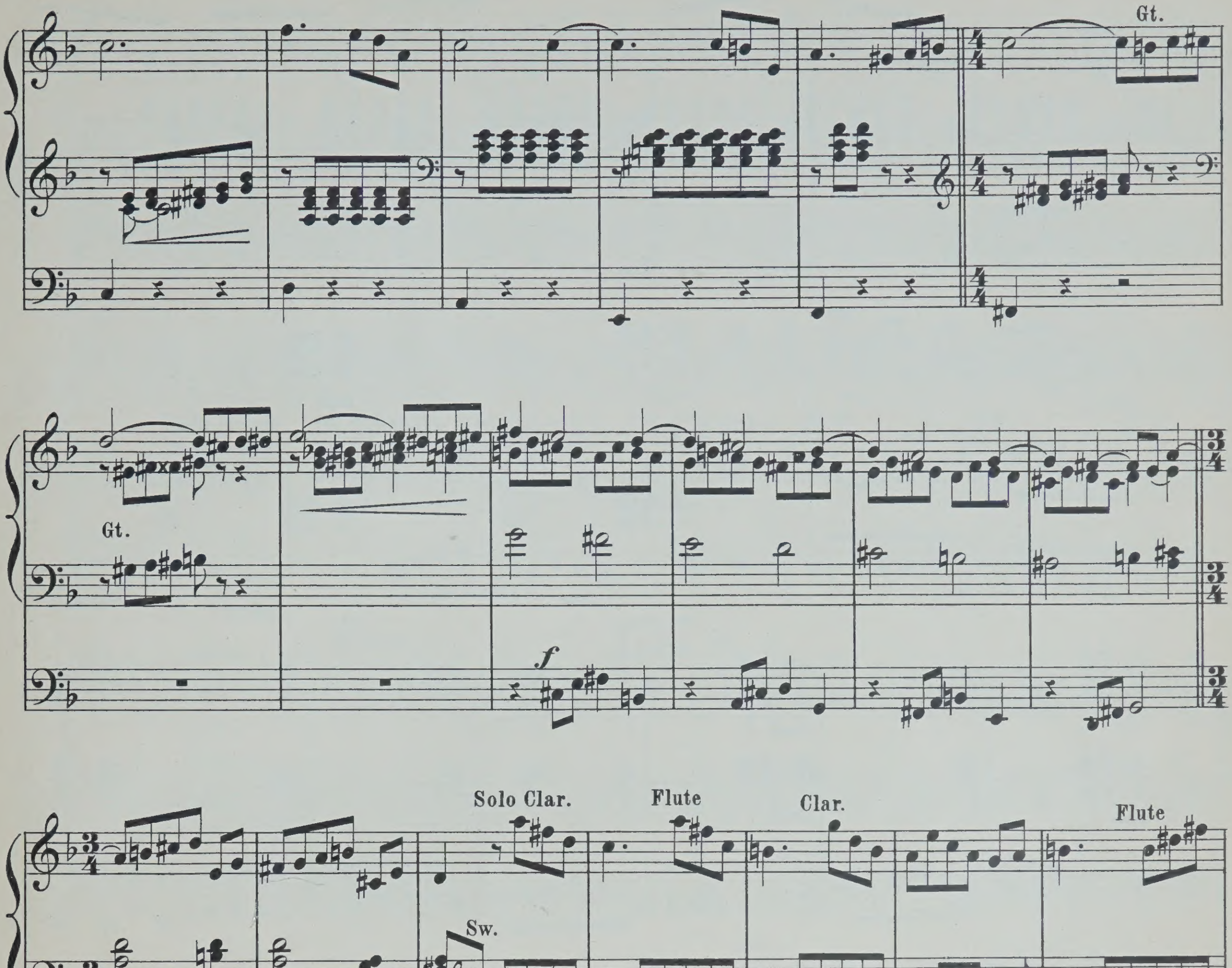
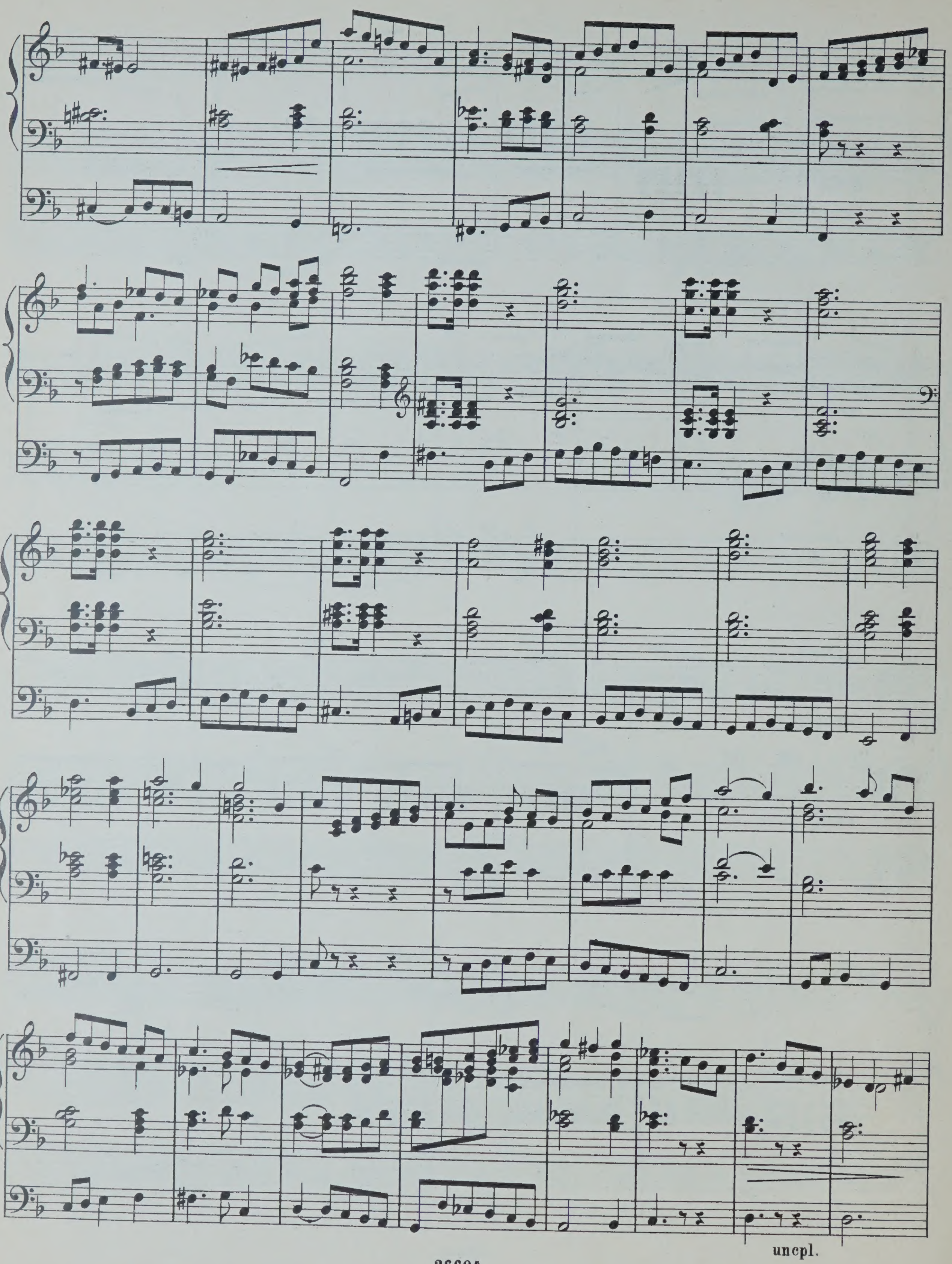
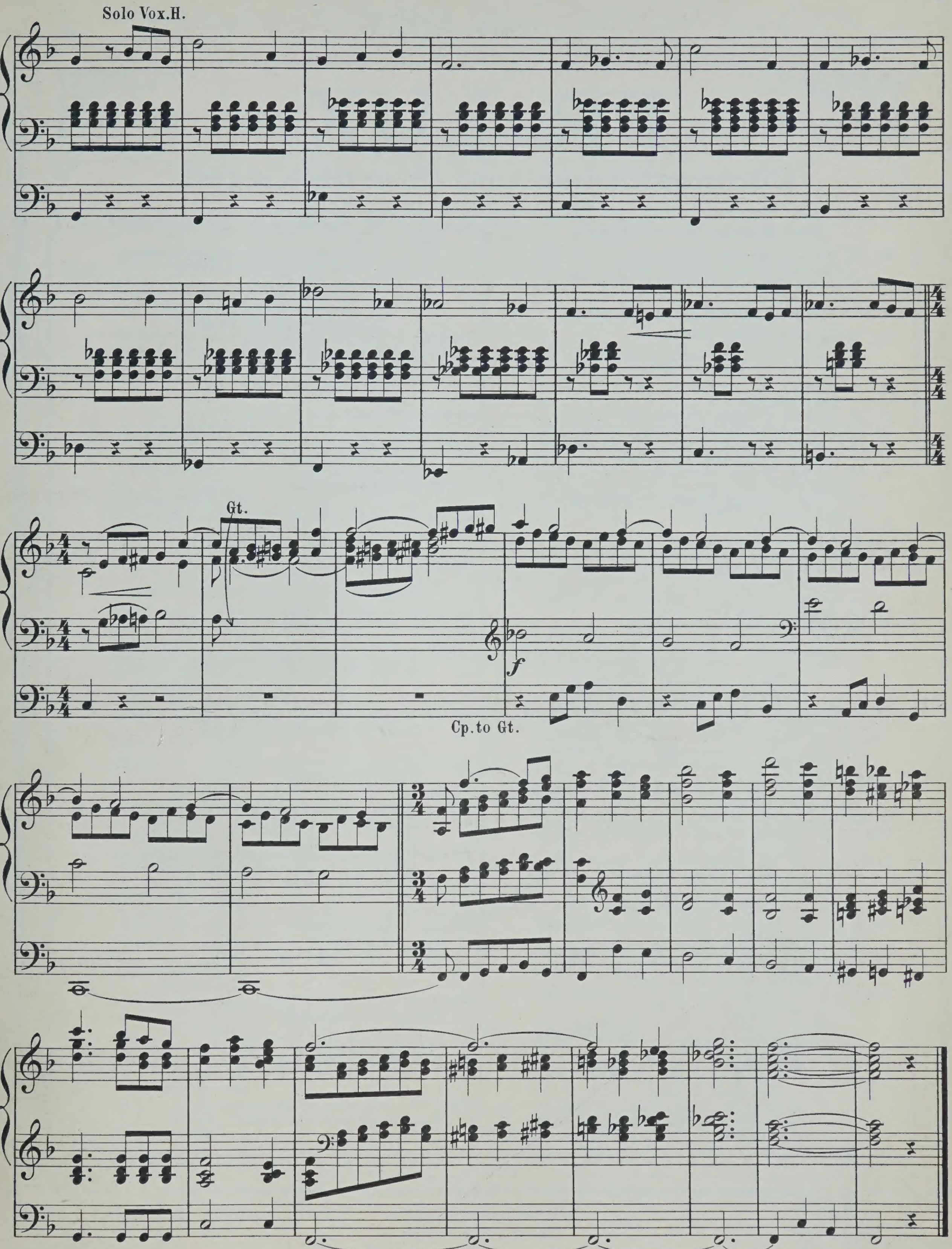

Gt.
Cp.to Gt.
uncpl.
Solo Clar.
Sw.


Gt.
Gt.
f
Solo Clar.
Flute
Clar.
Flute
Sw.
dim.
uncpl.
Clar.
Gt.
Gt.
Cp. to Gt.


uncpl.


Solo Vox.H.
Gt.
f
Cp.to Gt.

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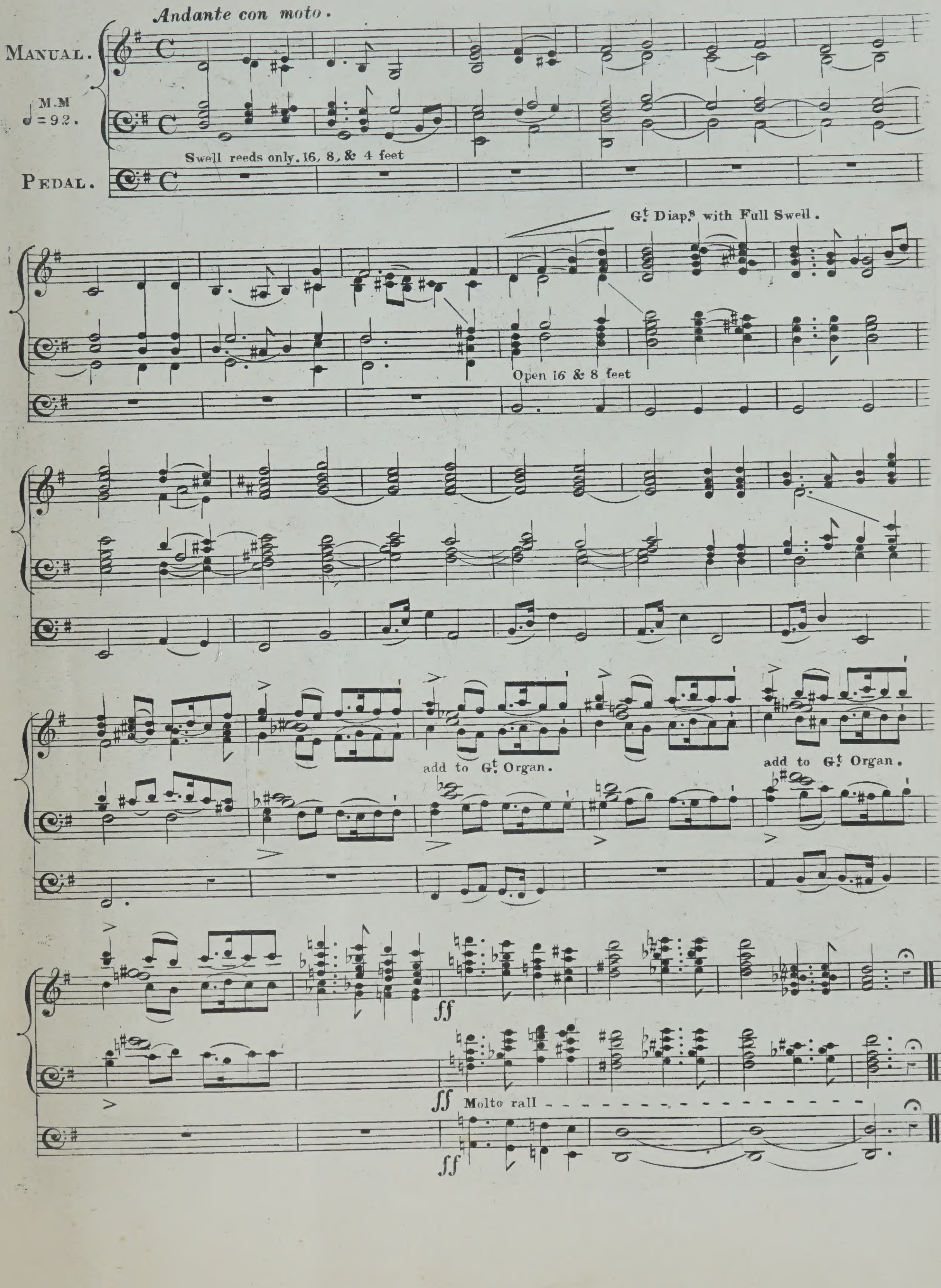
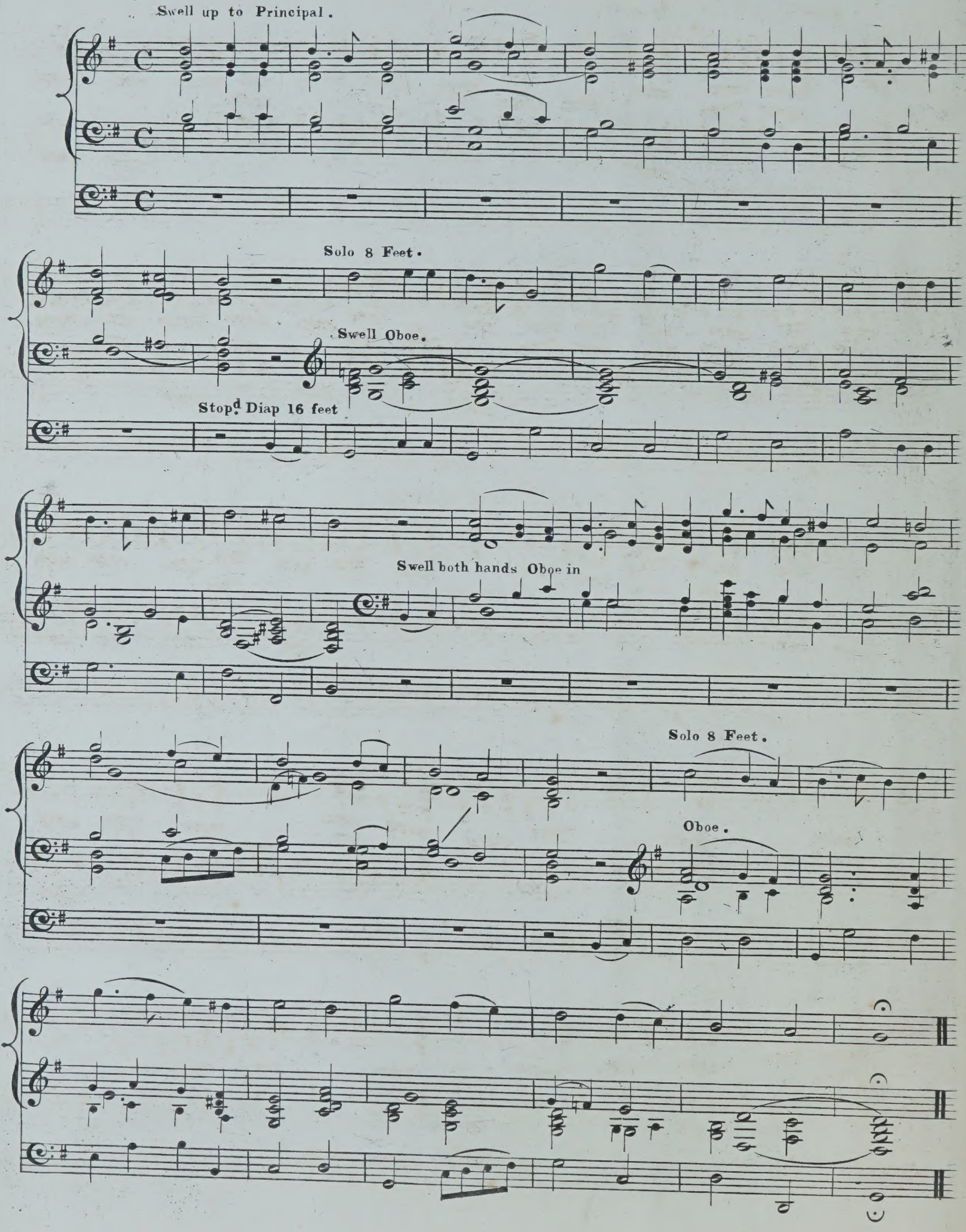
INTRODUCTION.

C.G.VERRINDER. Op. 6.

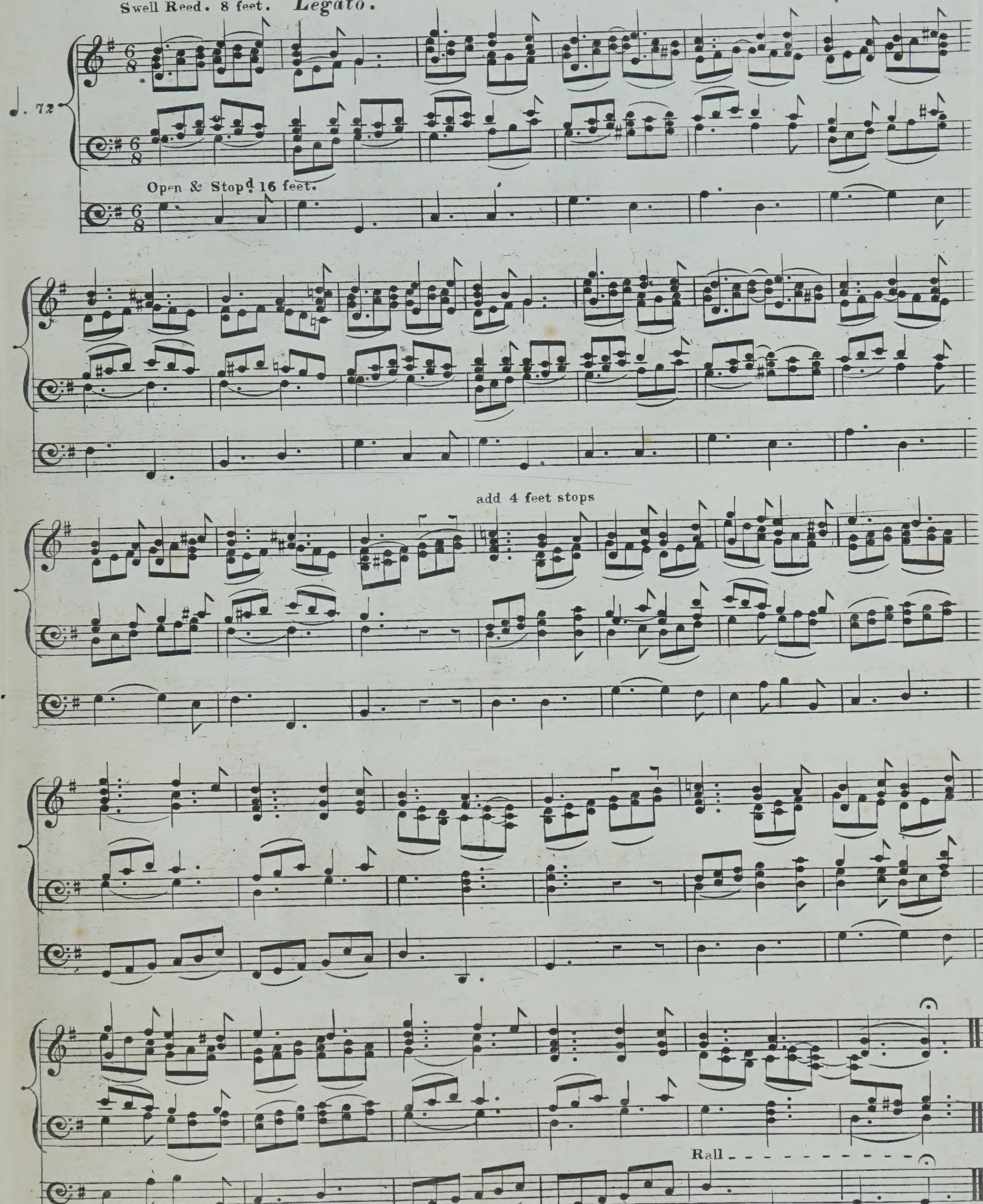


THE RUSSIAN NATIONAL MELODY.



VARIATION No. 1.

Gt. Diaps. 8 feet with
Swell Reed. 8 feet. *Legato.*



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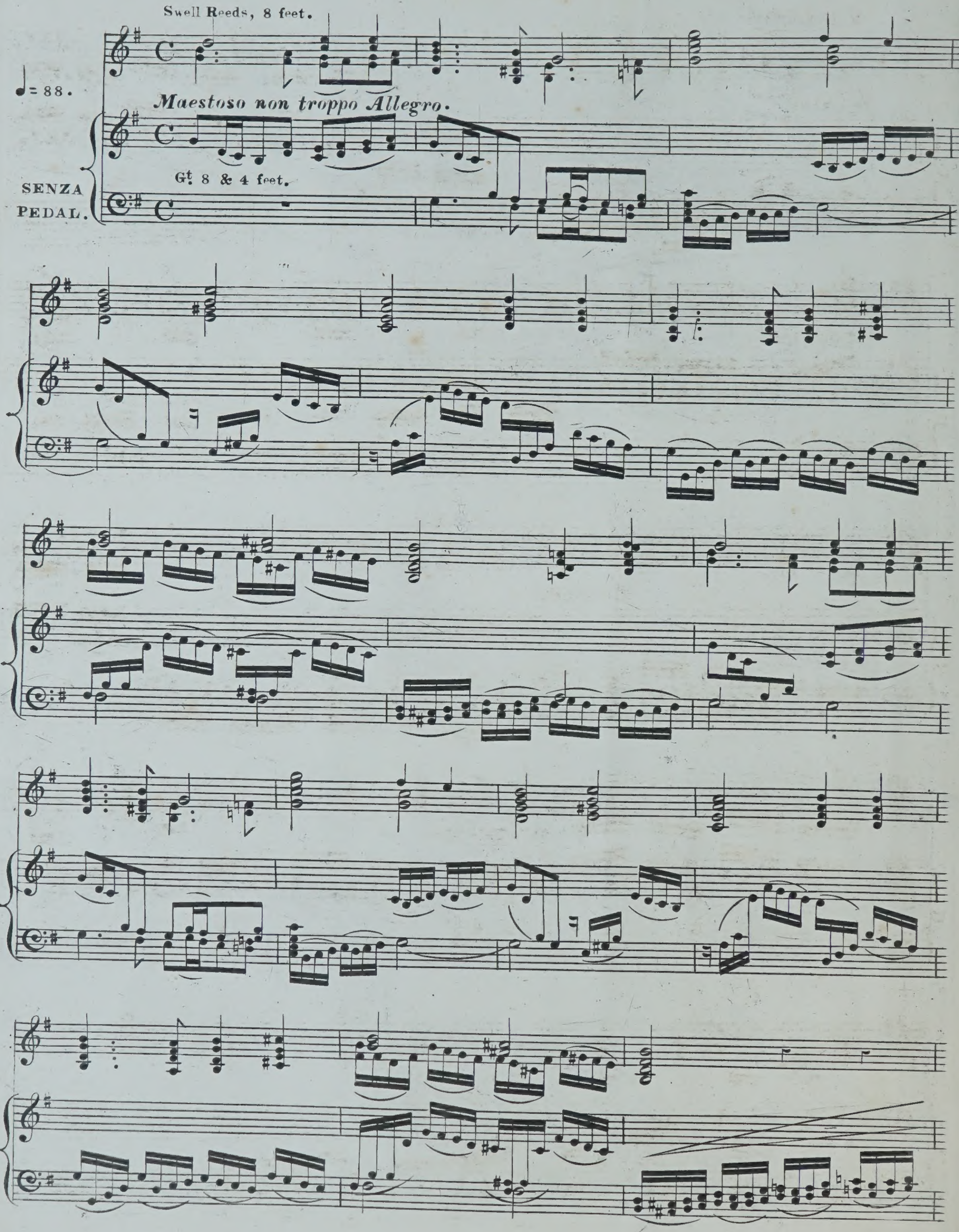
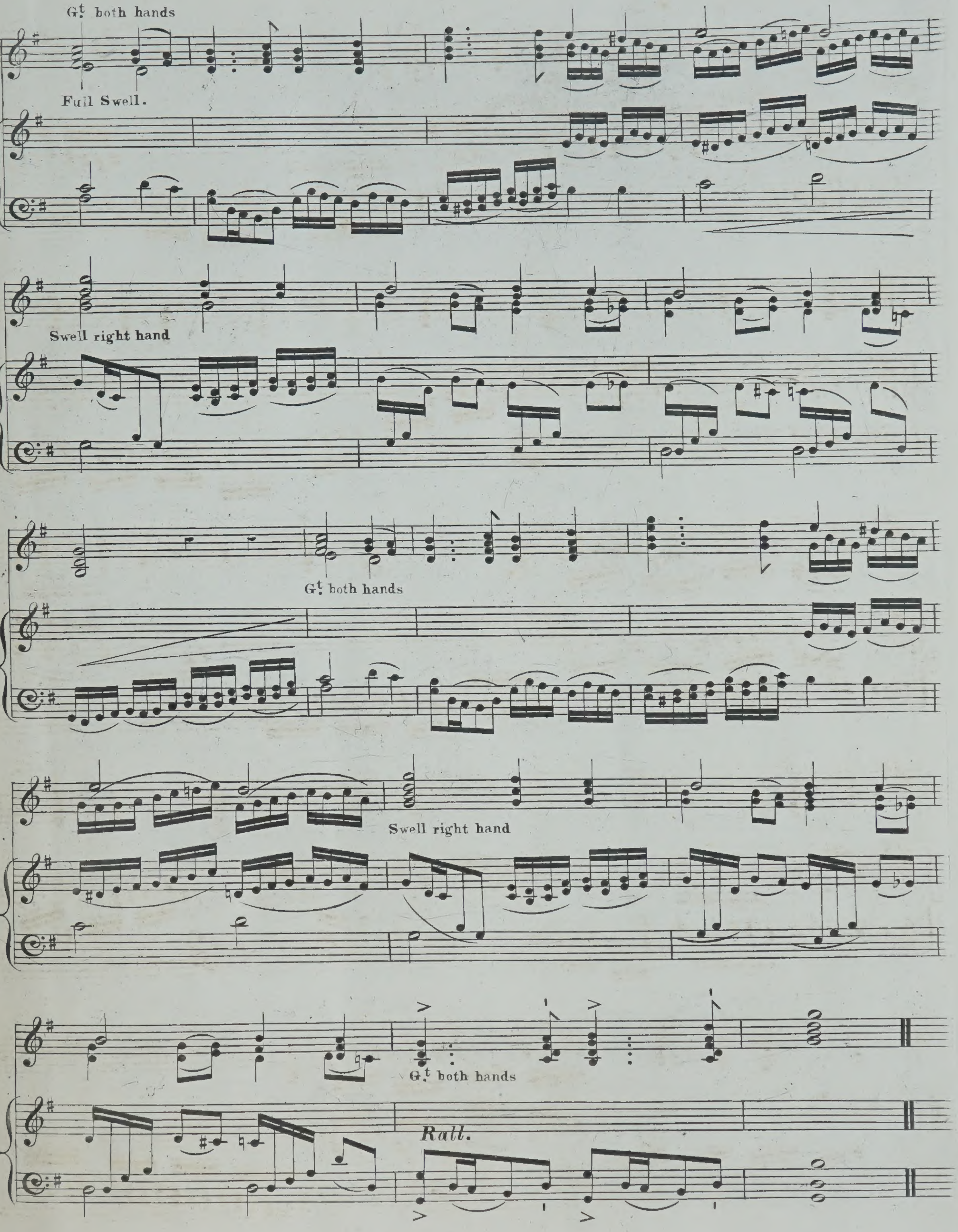
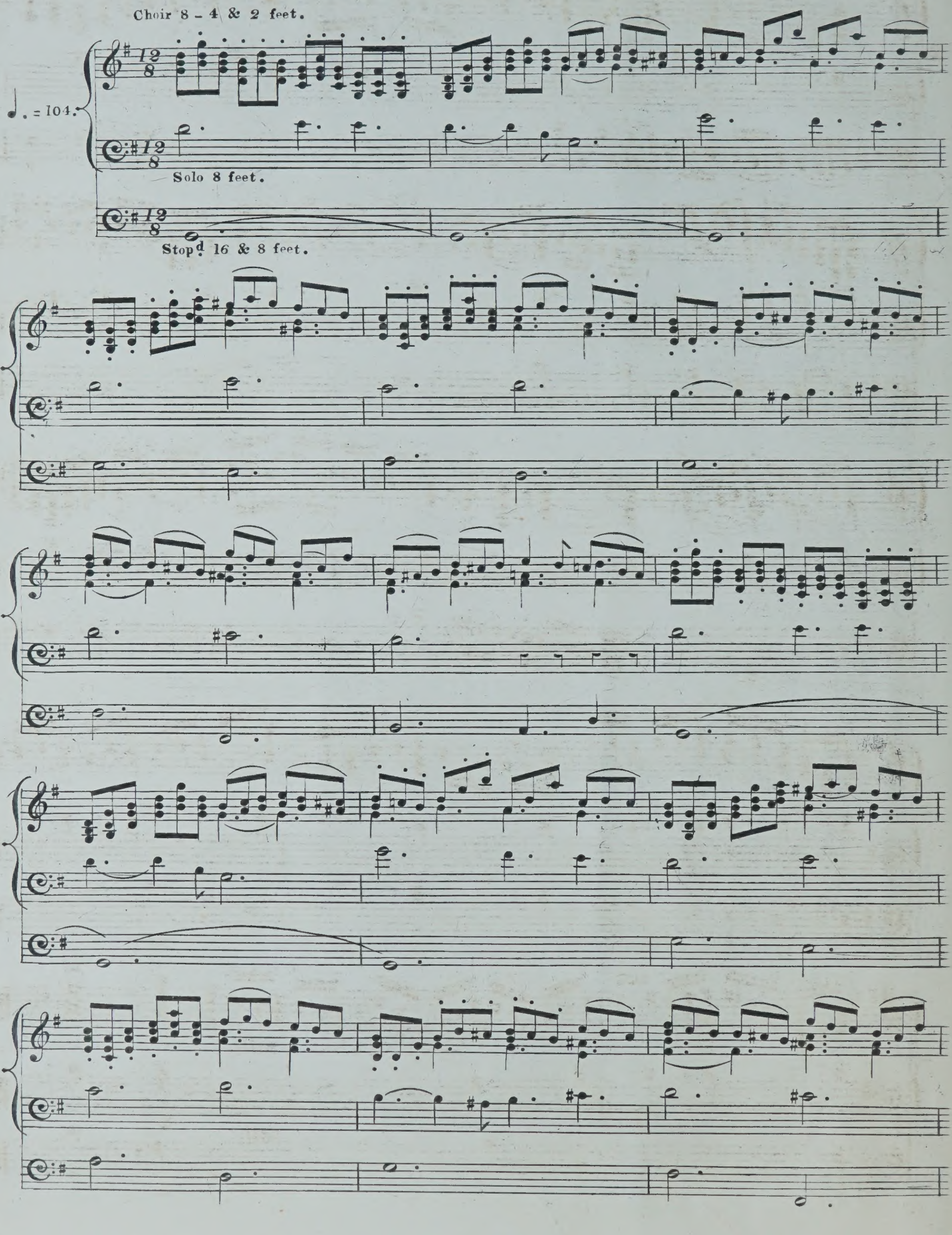
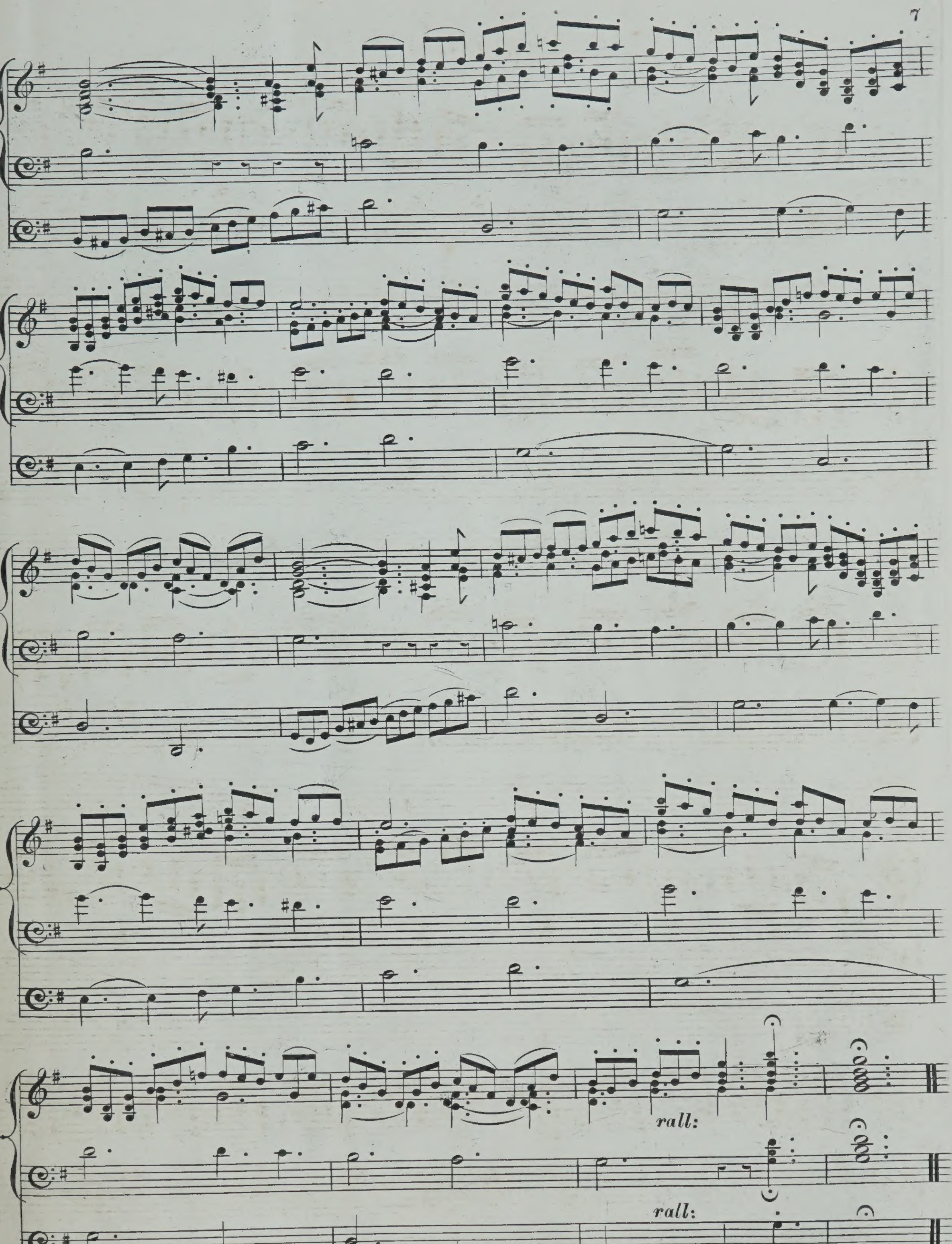



Gt. both hands
Full Swell.
Swell right hand
Gt. both hands
Swell right hand
Gt. both hands
Rall.

VARIATION No. 3.

Choir 8 - 4 & 2 feet.



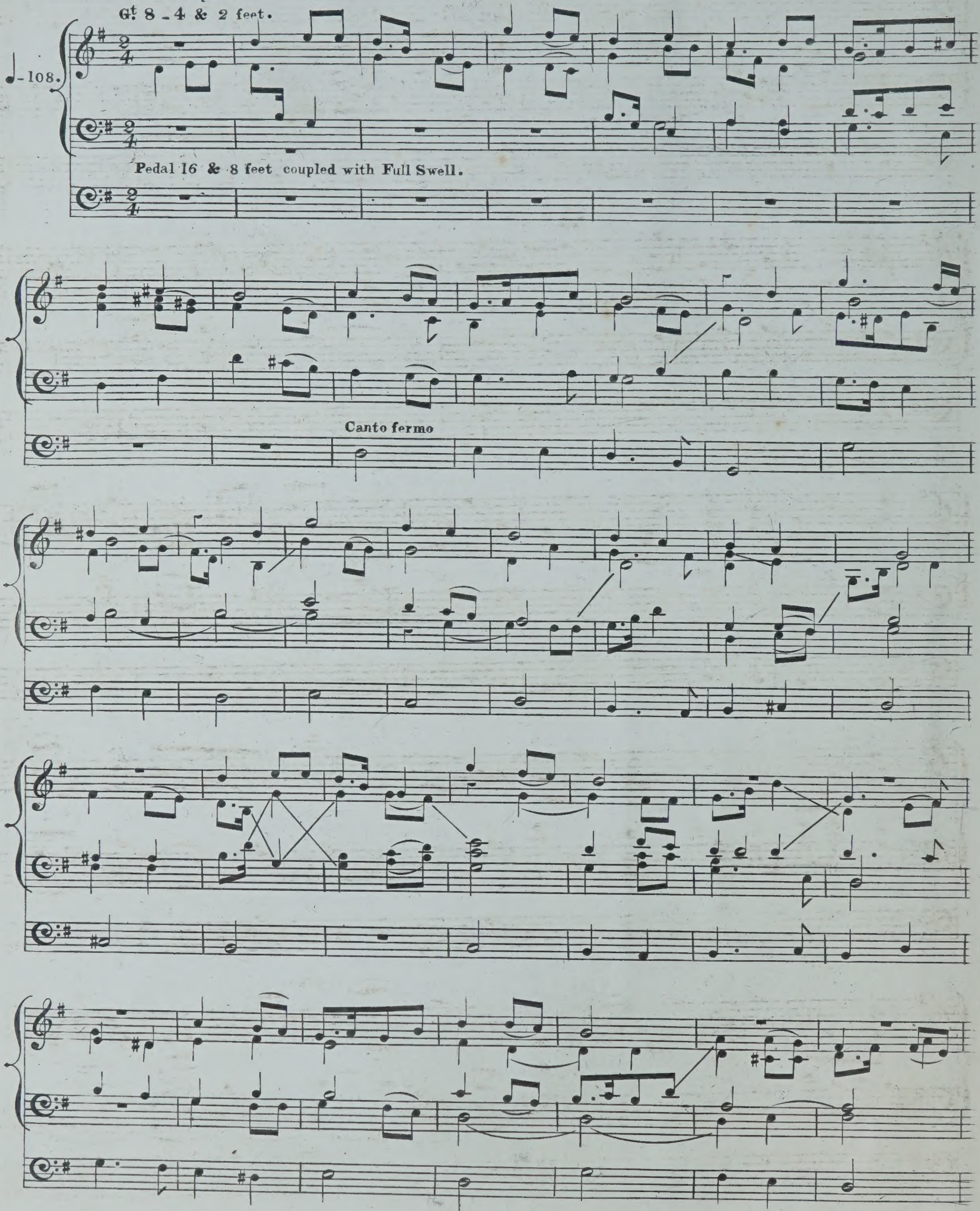

rall:
rall:

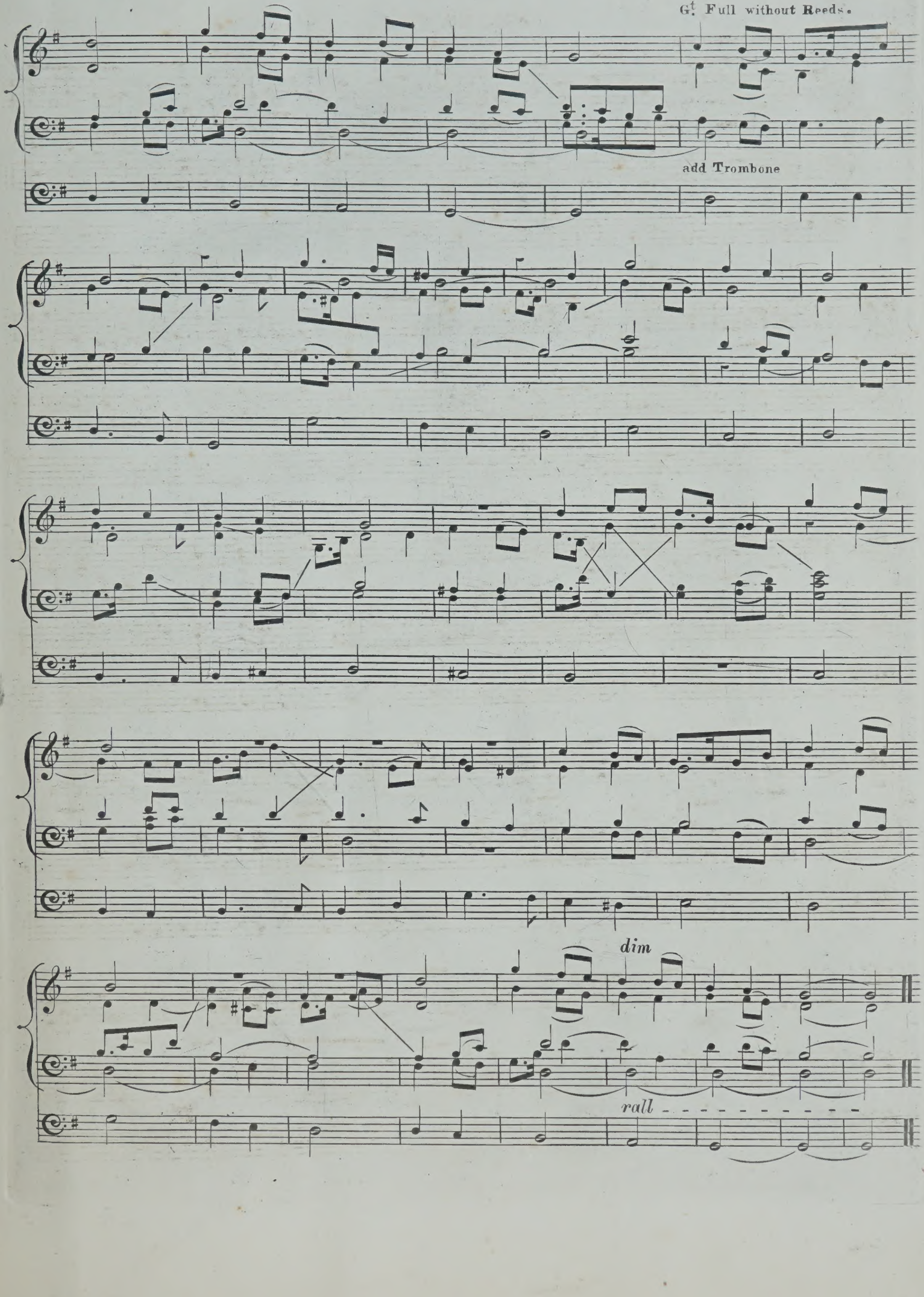
VARIATION No. 4.

FUGHETTA.

Swell coupler in.
Gt. 8 - 4 & 2 feet.

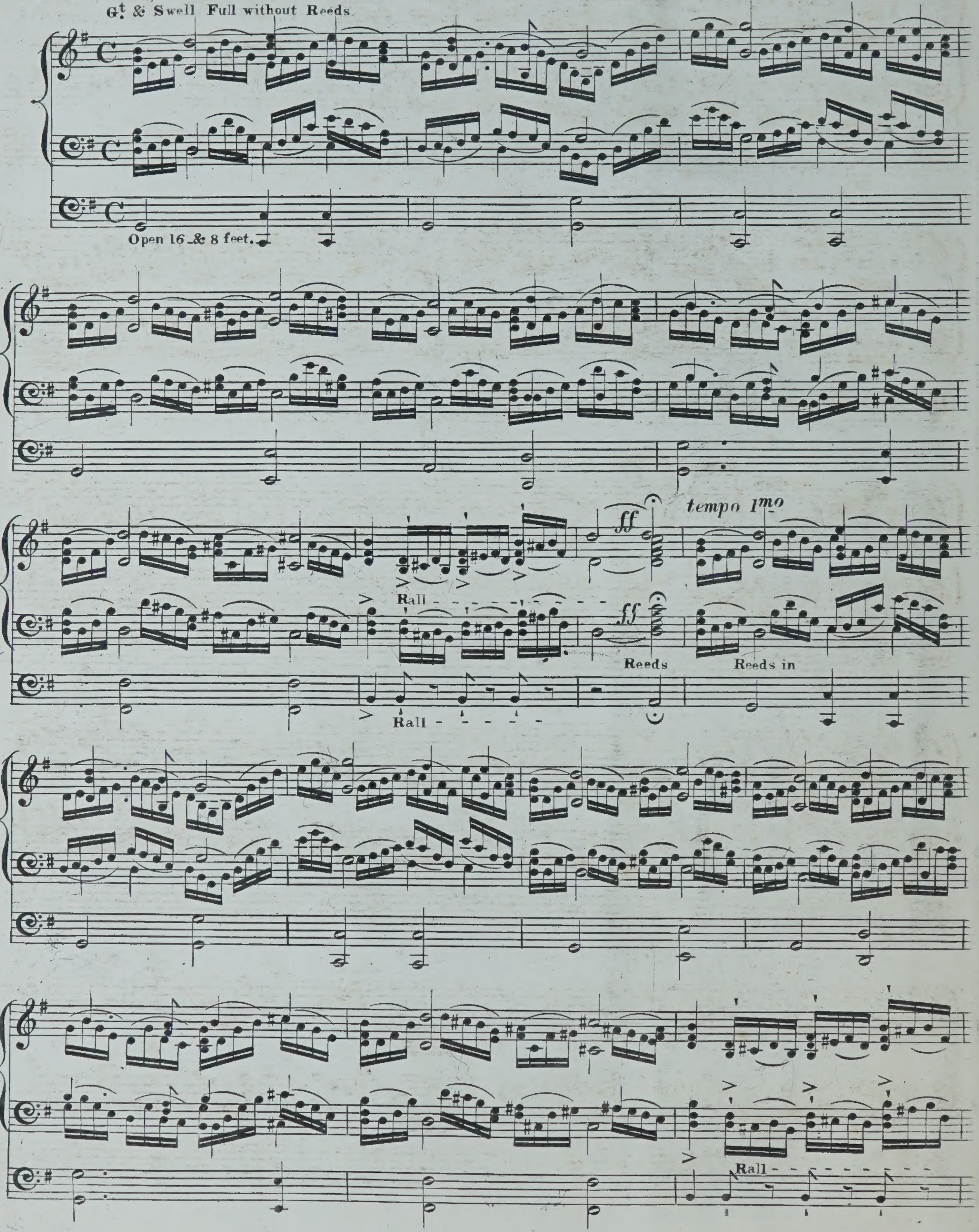
Pedal 16 & 8 feet coupled with Full Swell.

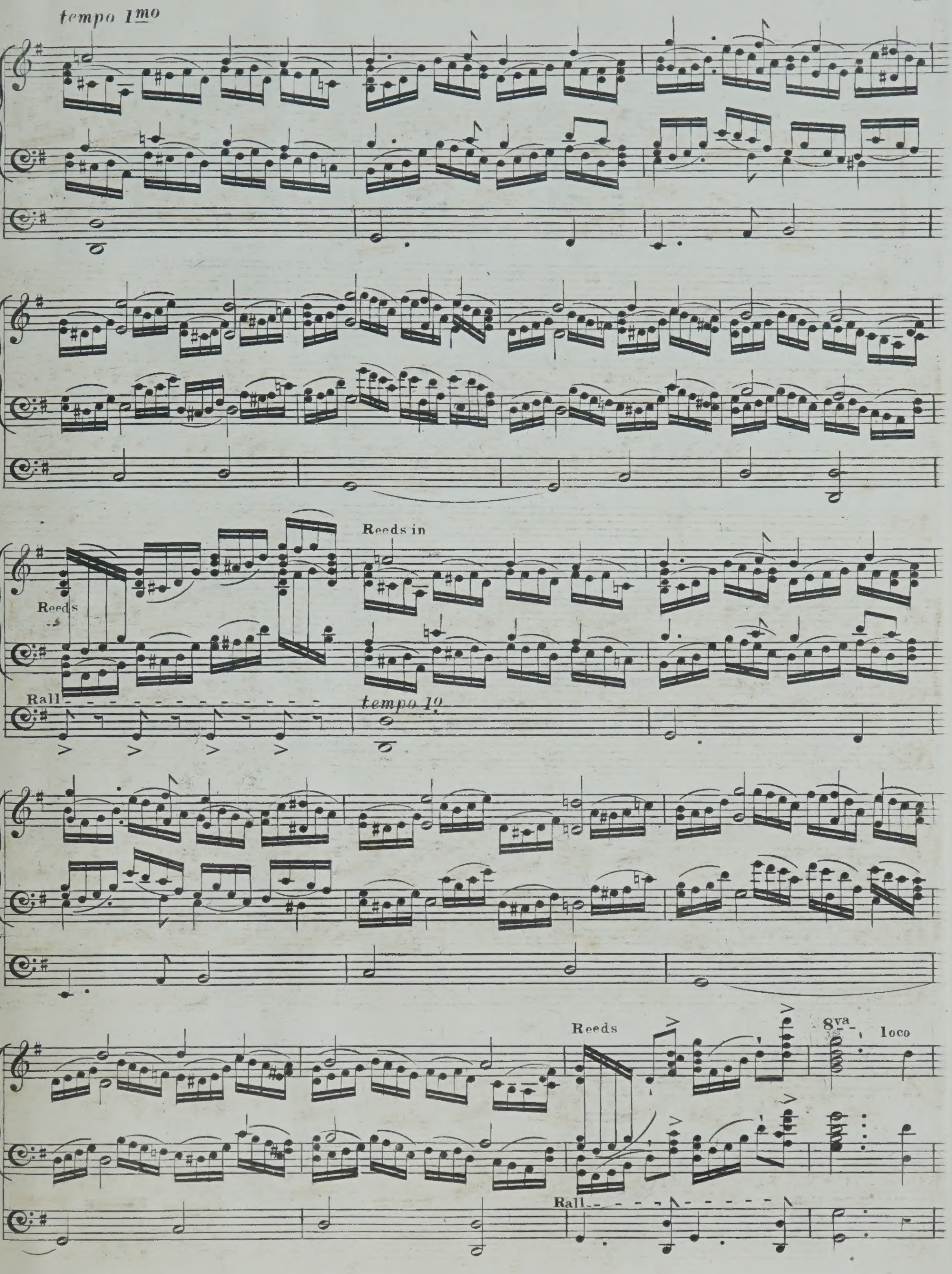



G^t Full without Reeds.
add Trombone
dim
rall

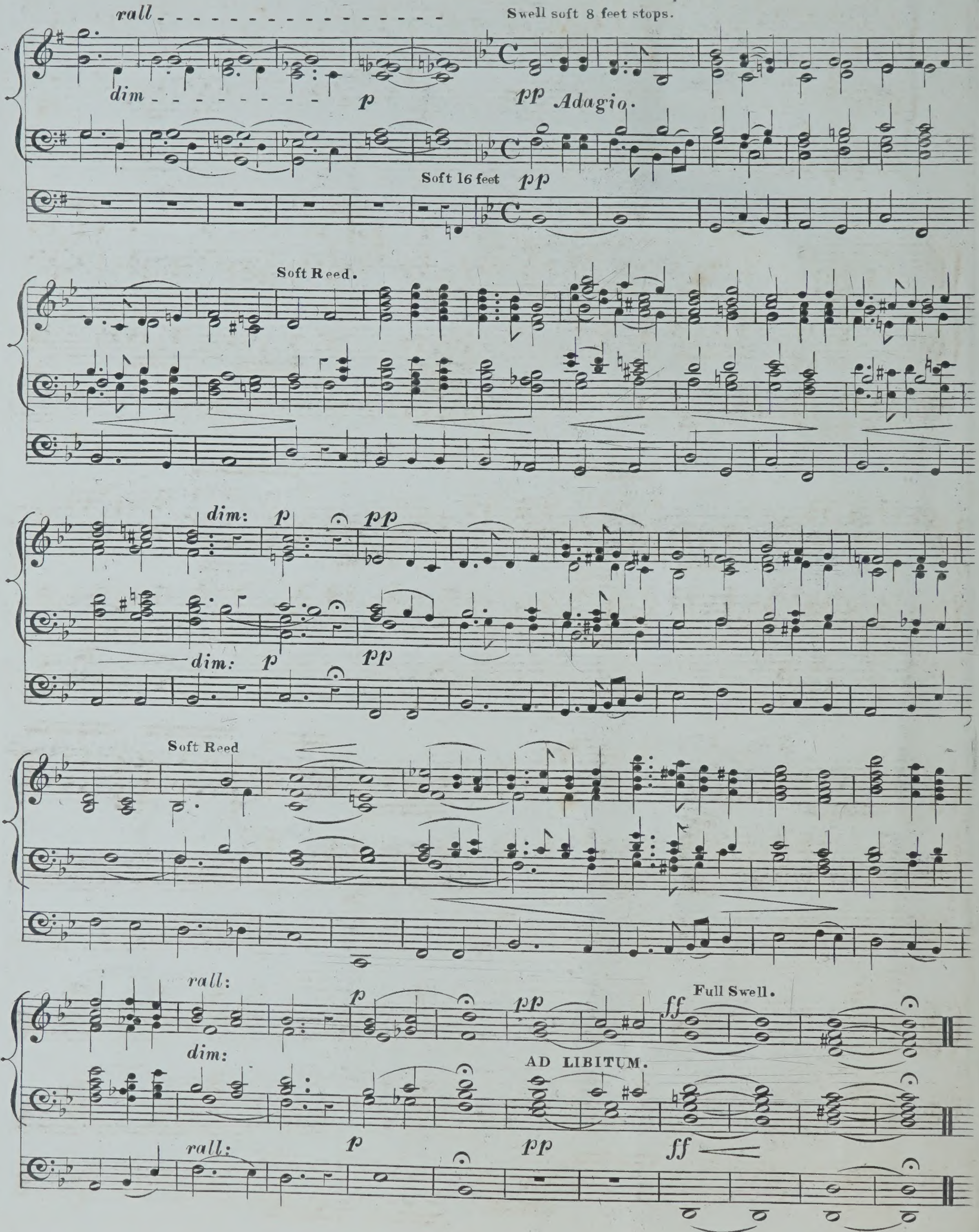
VARIATION No. 5.

Allegro, Sostenuto, e Chordi ben Marcato.



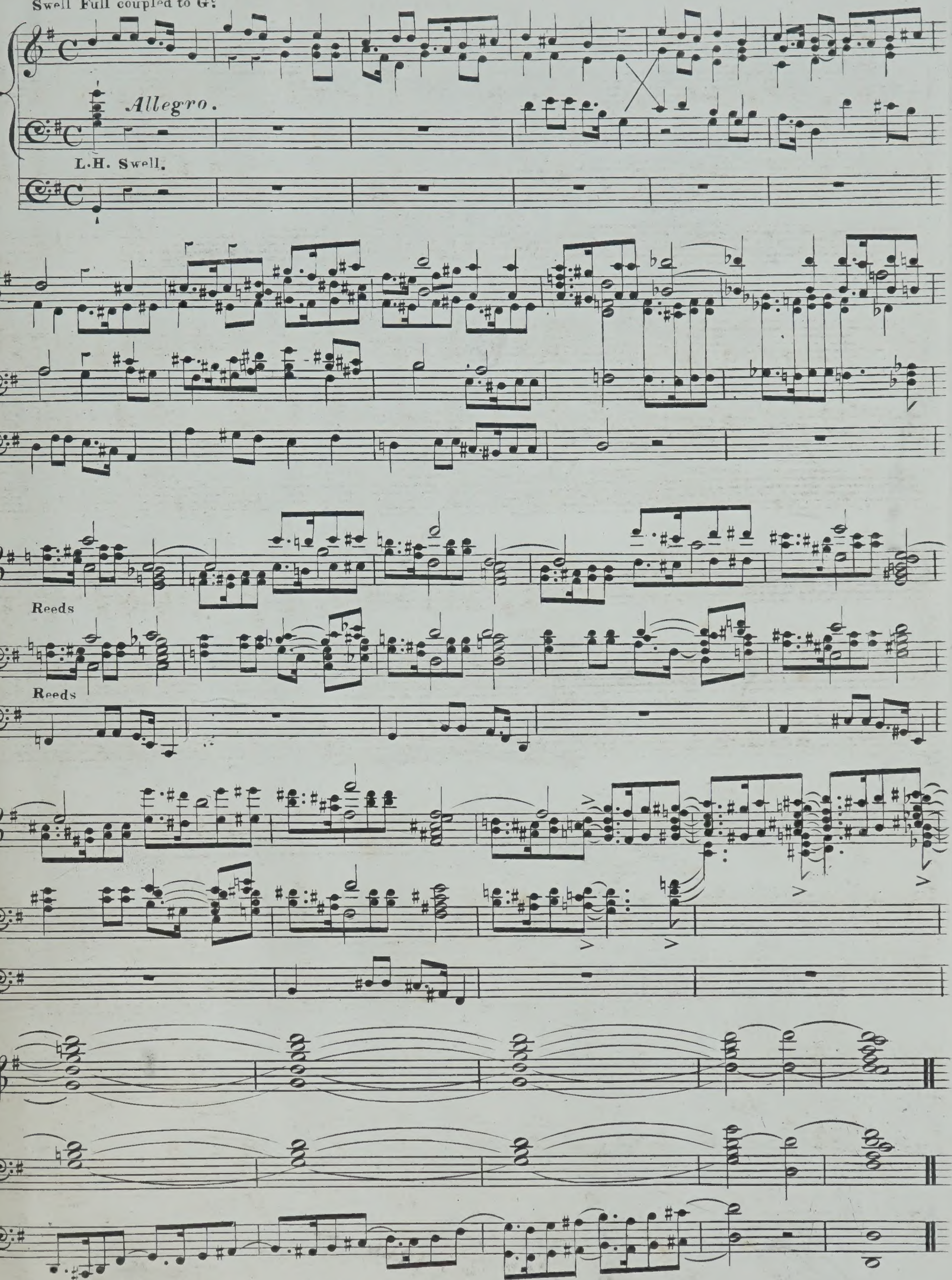

tempo 1mo
Reeds in
Reeds
Rall
tempo 1º
Reeds
8va
loco
Rall

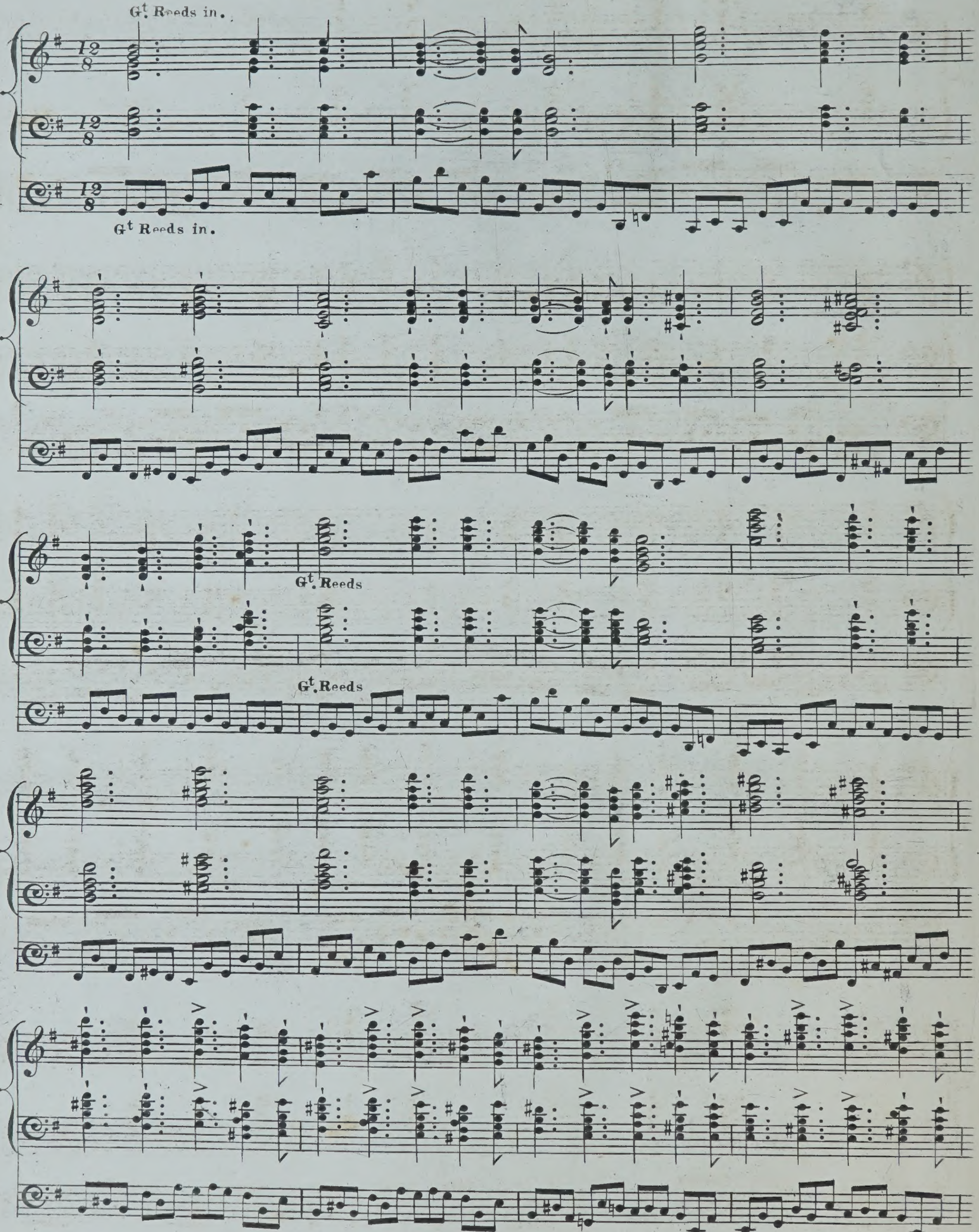
VARIATION No. 6.

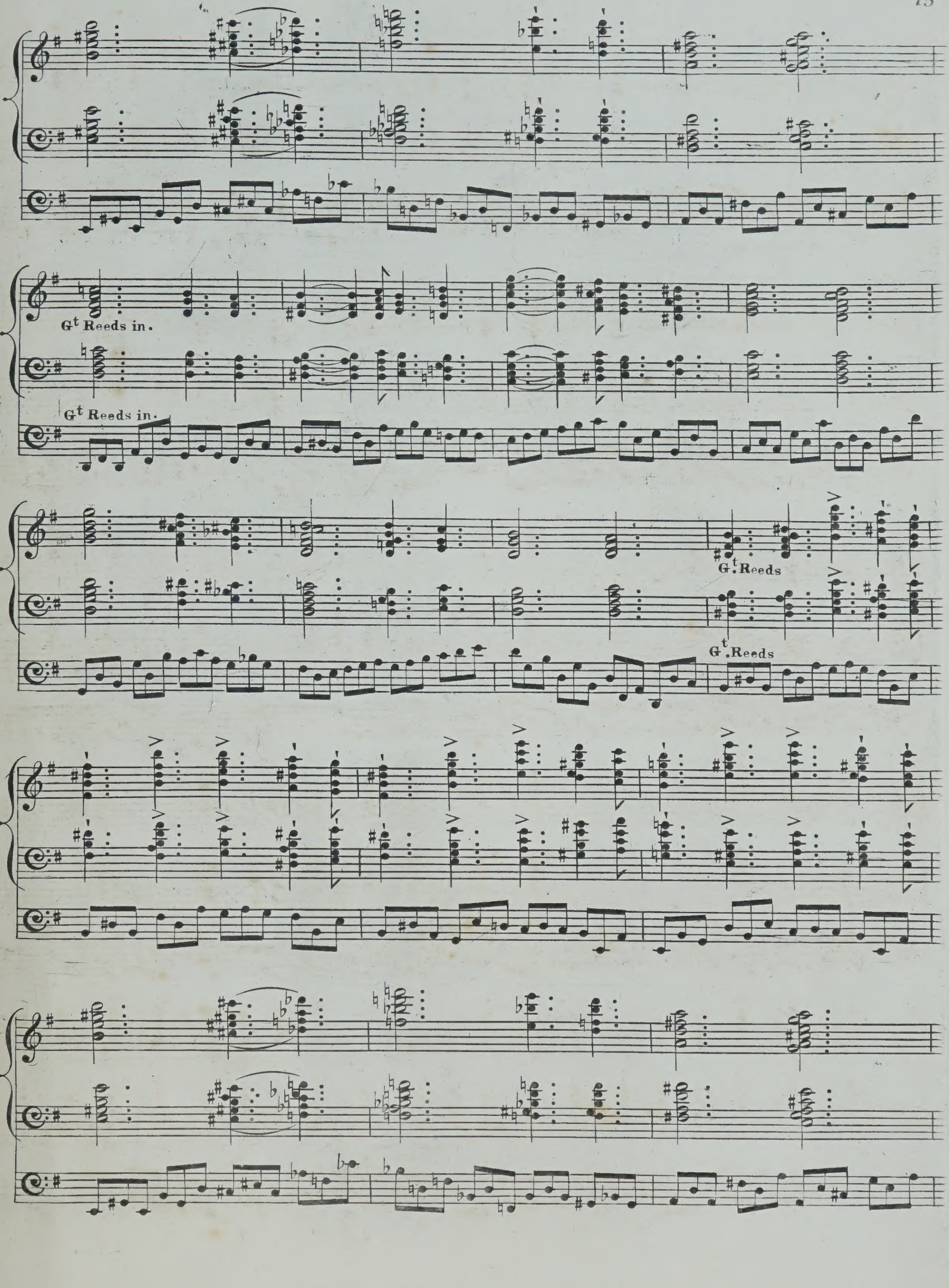


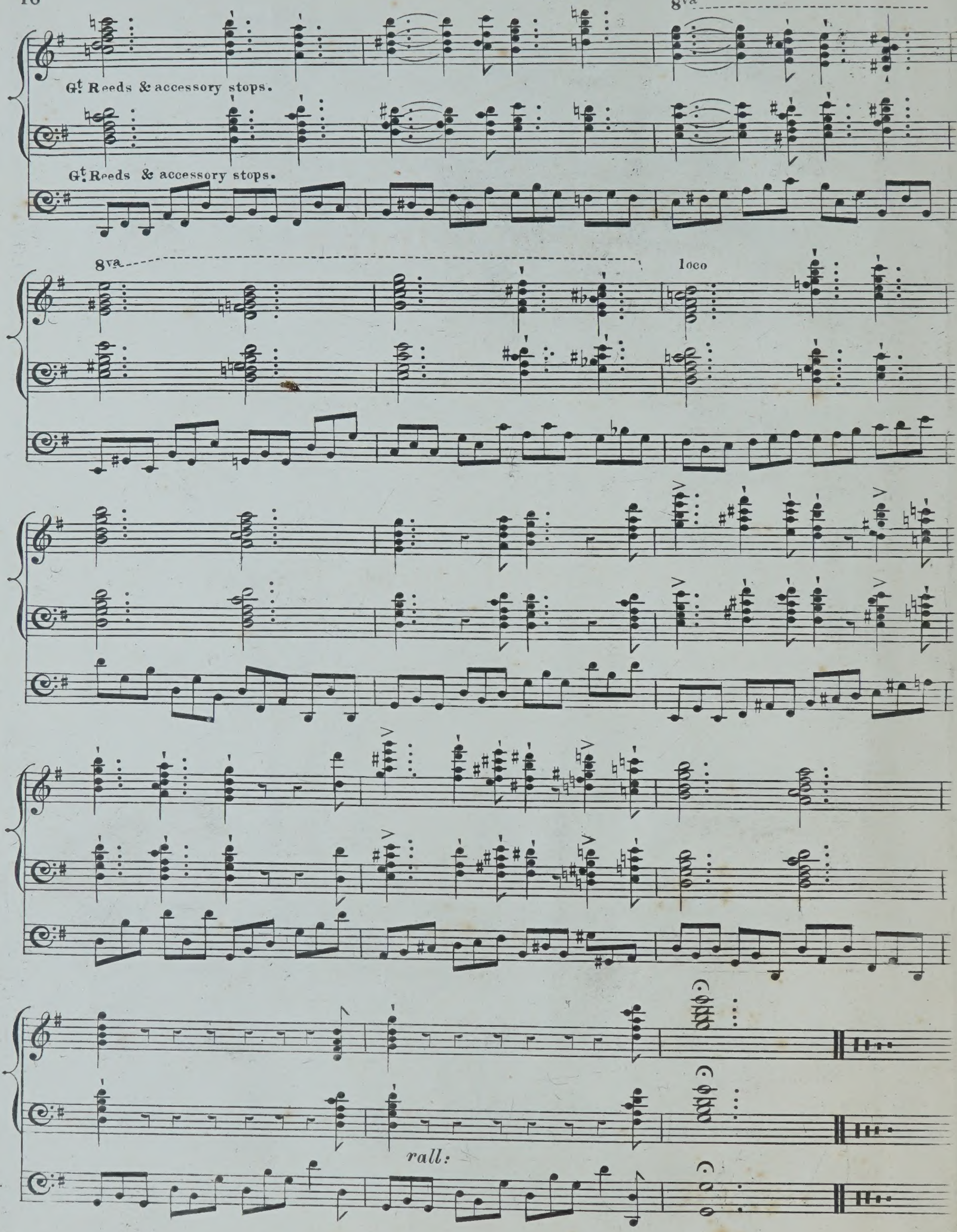
G^t Full without Reeds,
Swell Full coupled to G^t

FINALE.




Gt. Reeds in.
Gt Reeds in.
Gt. Reeds
Gt. Reeds


Gt Reeds in.
Gt Reeds in.
G.t Reeds
G.t Reeds


8va
Gt. Reeds & accessory stops.
Gt. Reeds & accessory stops.
8va
loco
rall:

PRELUDE & FUGUE in A MAJOR

For the Organ,

With a part for the Pedal obligato.

by

EGERTON WEBBE.

Ent. Sta. Hall.

OP. I.

Reduced Pr: 1/6

DEDICATION

To Samuel Webbe Esq.^r

My dear Father,

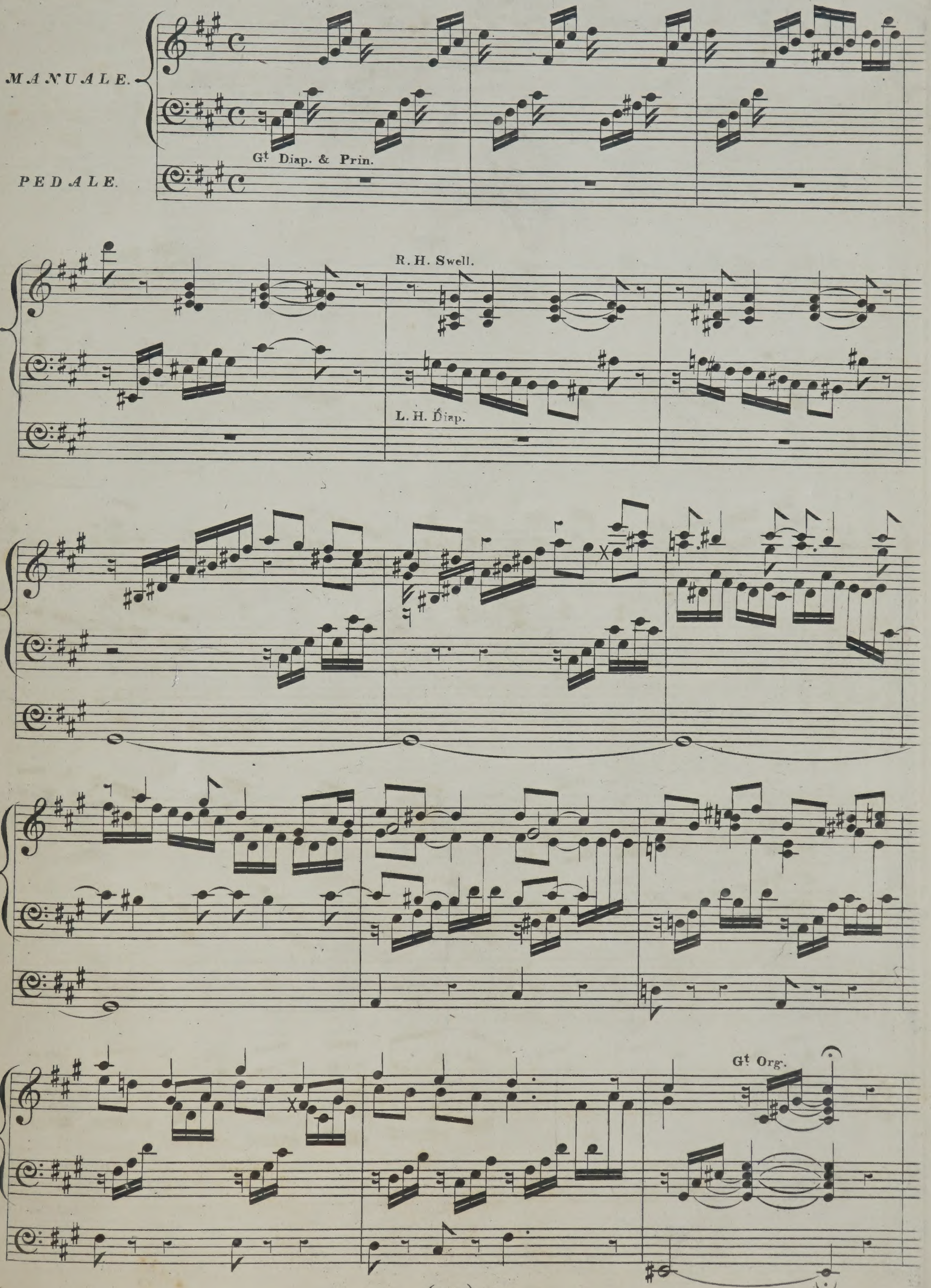
Whether I recal your former repugnance to my pursuit of Music,_ a repugnance founded in the justest dread of a profession which you had always seen devoting its truest ornaments to neglect,_or whether I reflect on the kind & liberal encouragement you gave my compositions as soon as it appeared that my inclination was too strong to be overruled, I am equally led to honor and love your disinterested nature; and in inscribing to you this my first printed essay of the kind I wish you to believe that although not indifferent to the reception it may meet with from the public, I count that as nothing in comparison of the pleasure I have in recording how much I venerate a character in which nothing selfish ever found a place, and how much I prize that sweet & graceful genius whose genuine productions, if I have any divination, will live in the ear of time long after the buzz of many a summer fly, now dancing in the wind, shall have gone out for ever. With every sentiment of love and respect

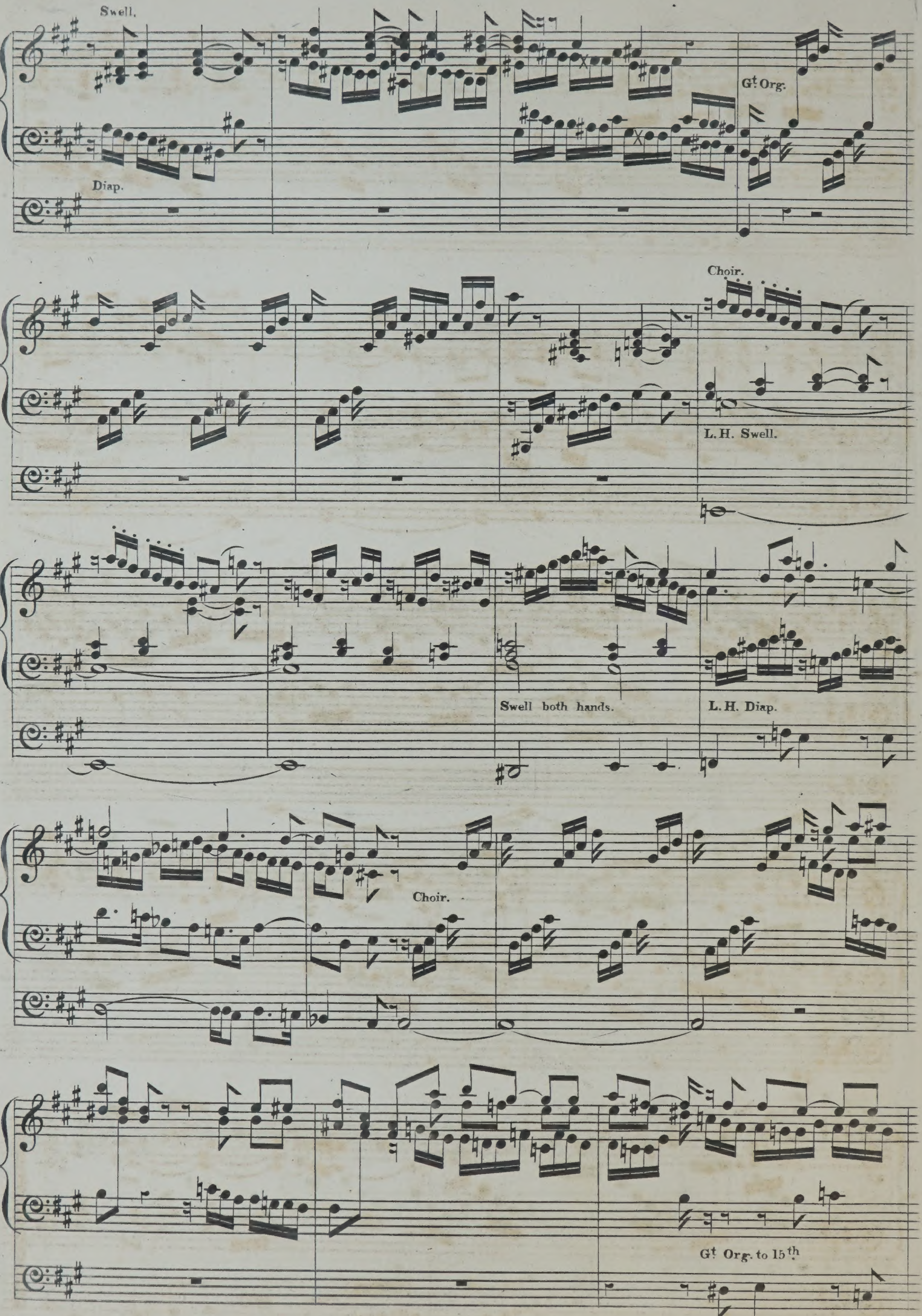
I remain dear Father
Your affectionate Son
Egerton Webbe.

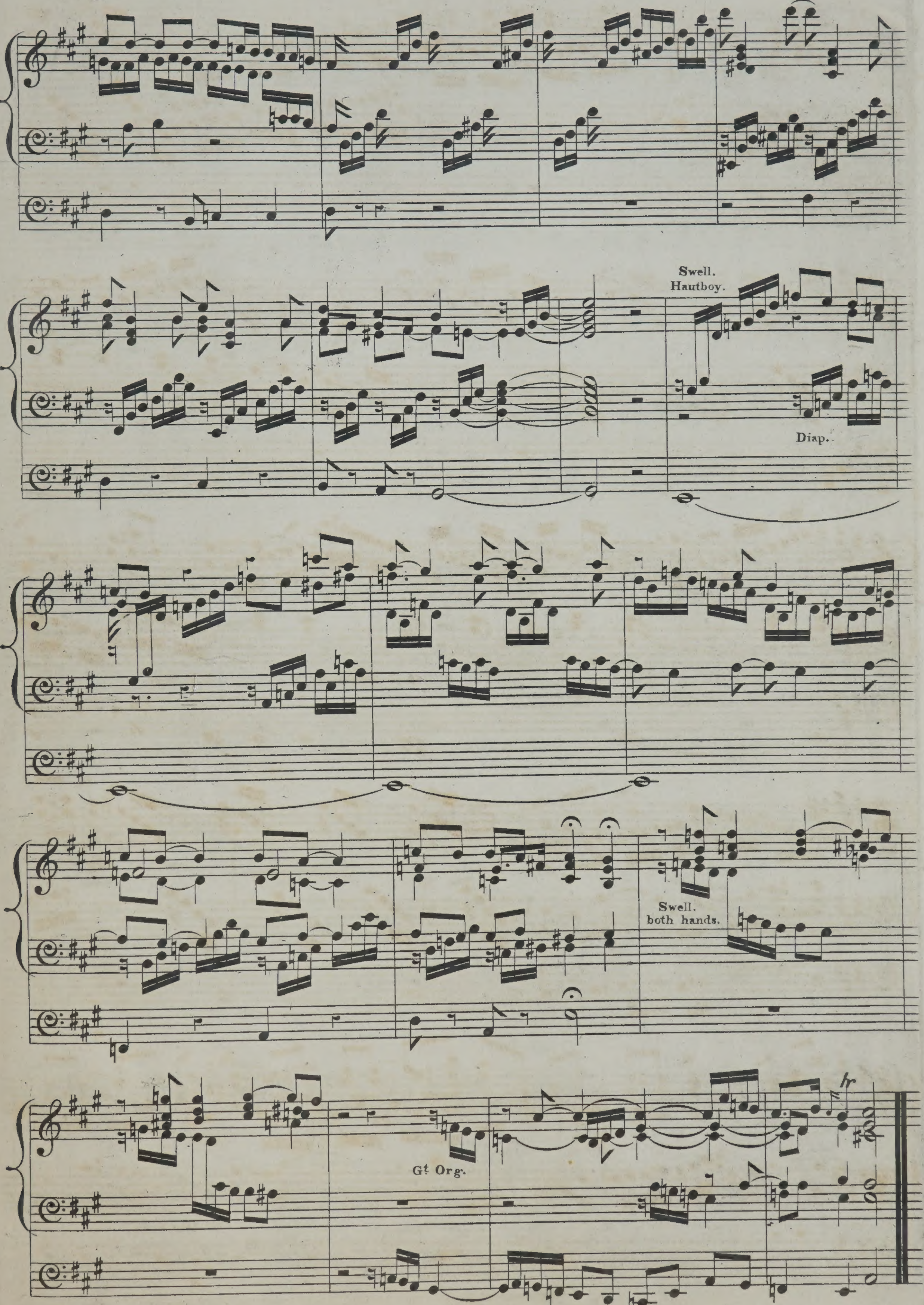
London, July 1837.

LONDON,
J. ALFRED NOVELLO,
Music Seller (by special Appointment) to Her Majesty.
69, Dean Street, Soho,
24, Poultry, & in New York, 389, Broadway.

PRELUDIO.

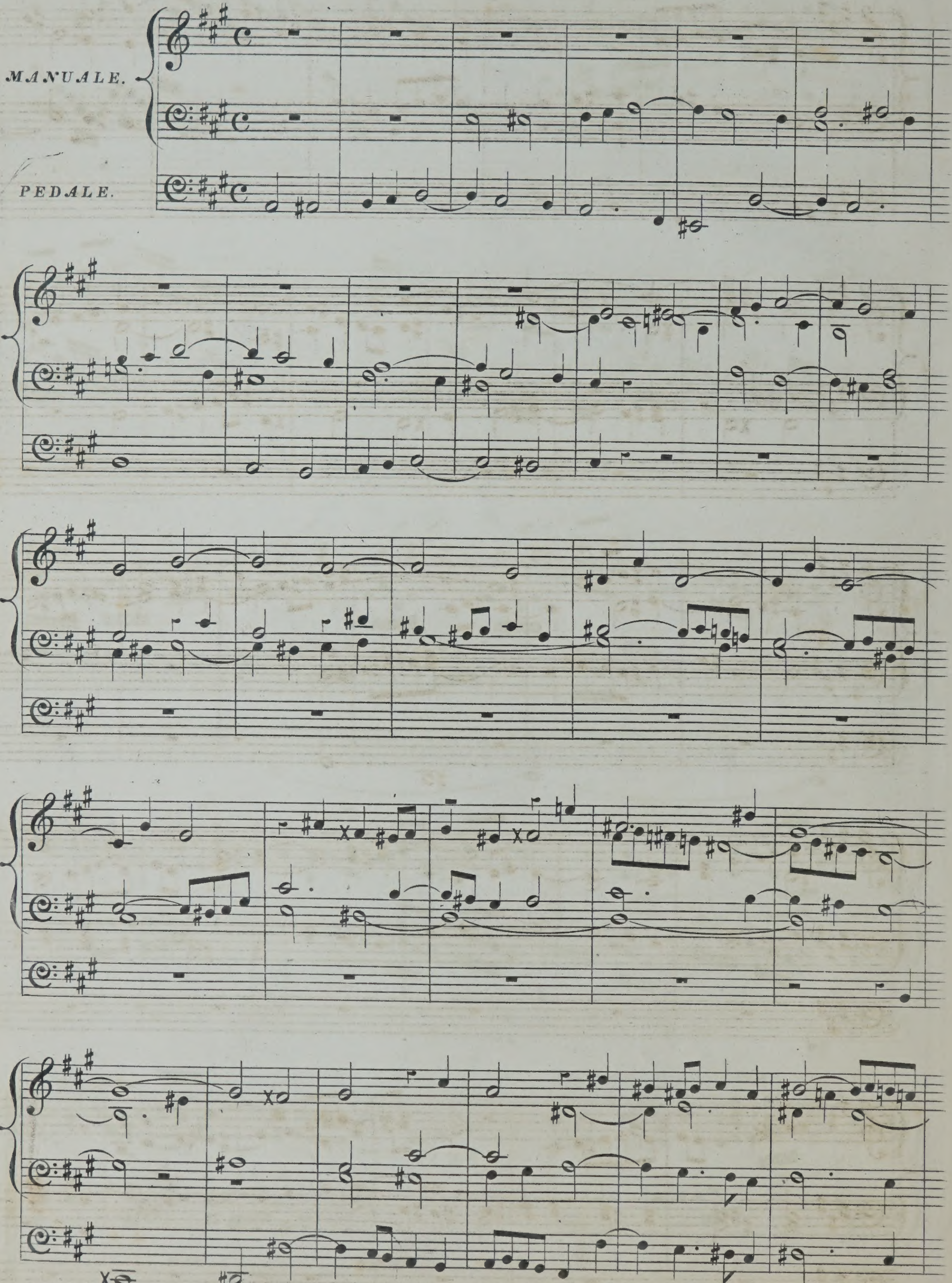


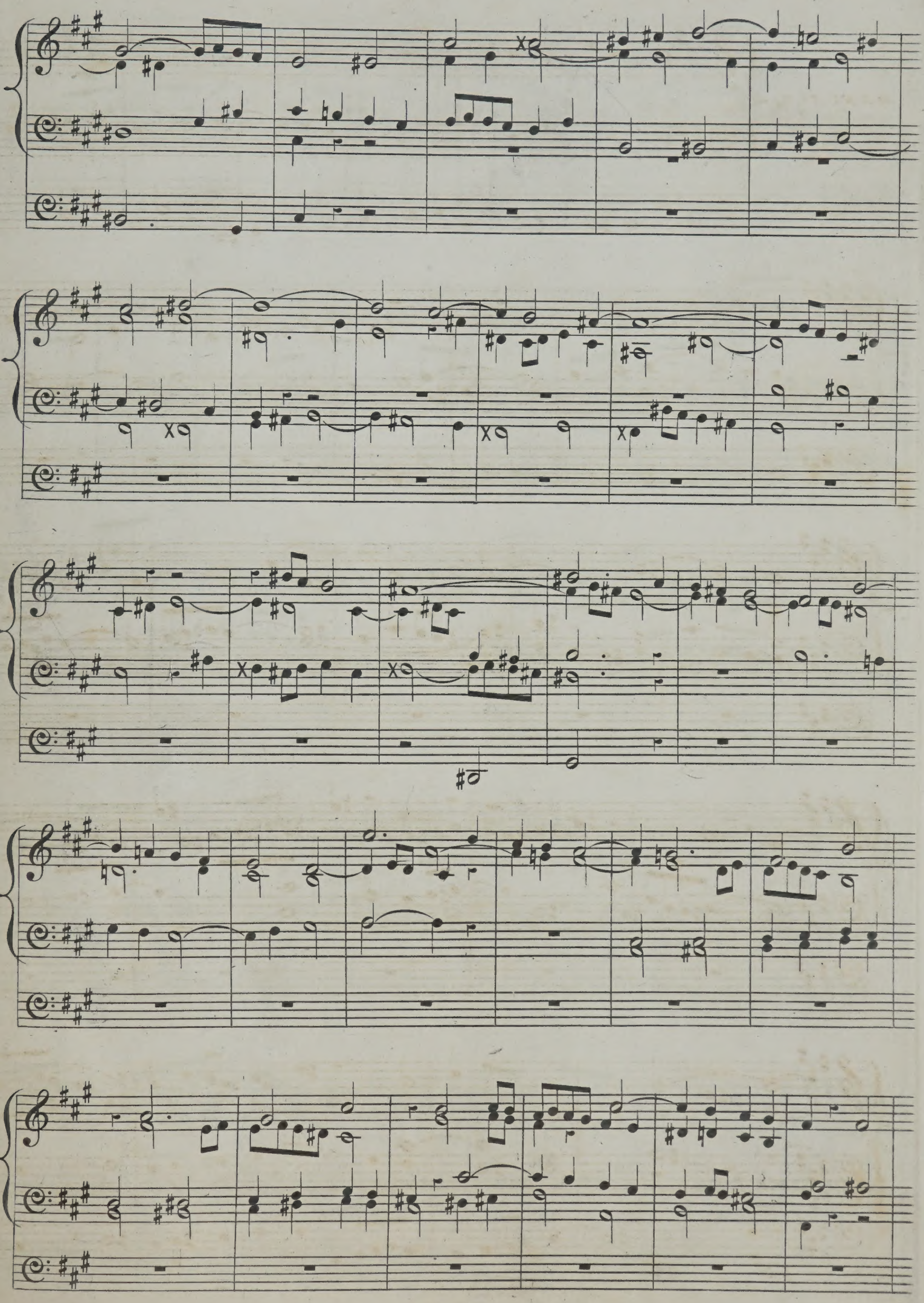

Swell.
Diap.
Gt Org.
Choir.
L.H. Swell.
Swell both hands.
L.H. Diap.
Choir.
Gt Org. to 15th.

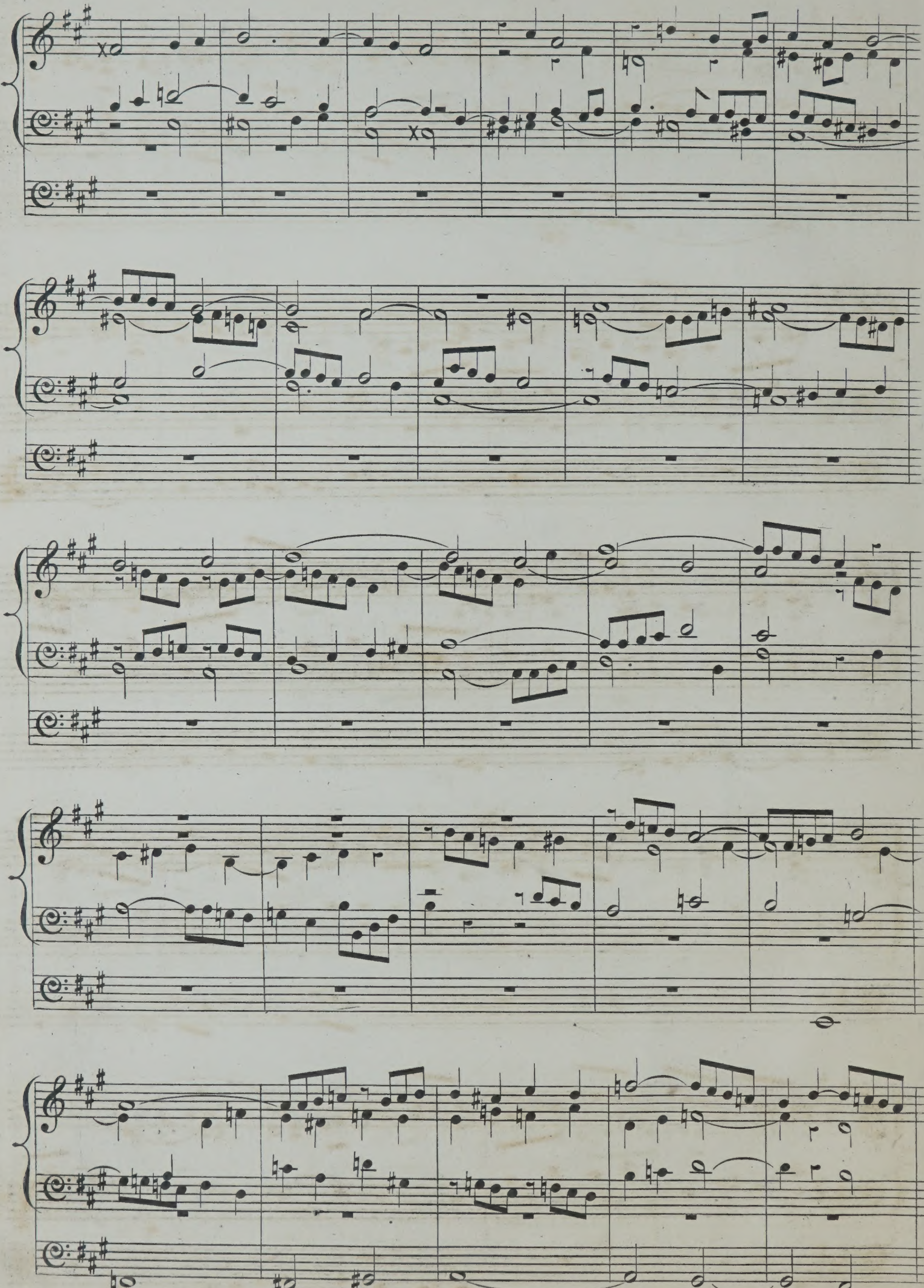

Swell.
Hautboy.
Diap.
Swell.
both hands.
Gt Org.
tr

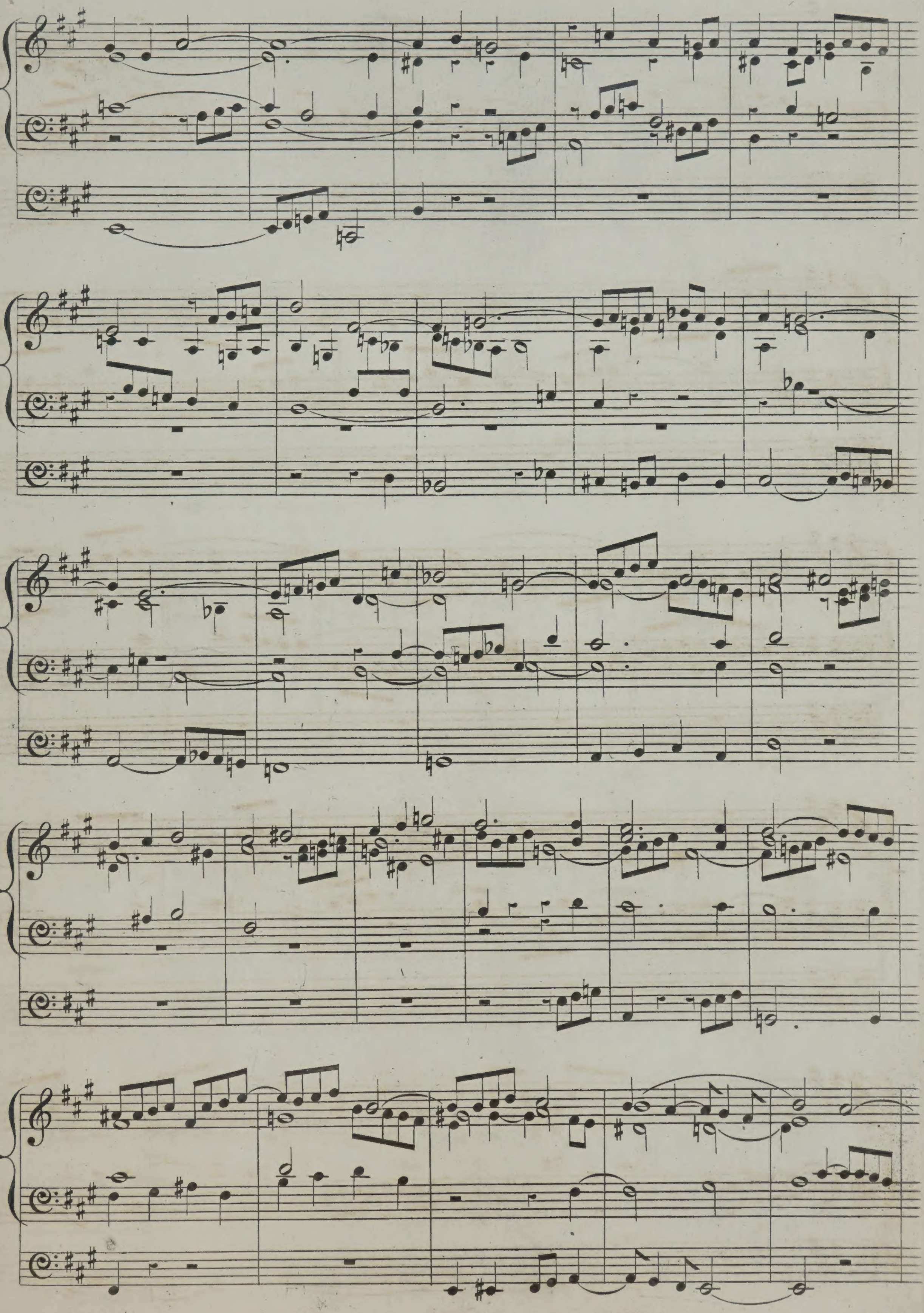
FUGA,

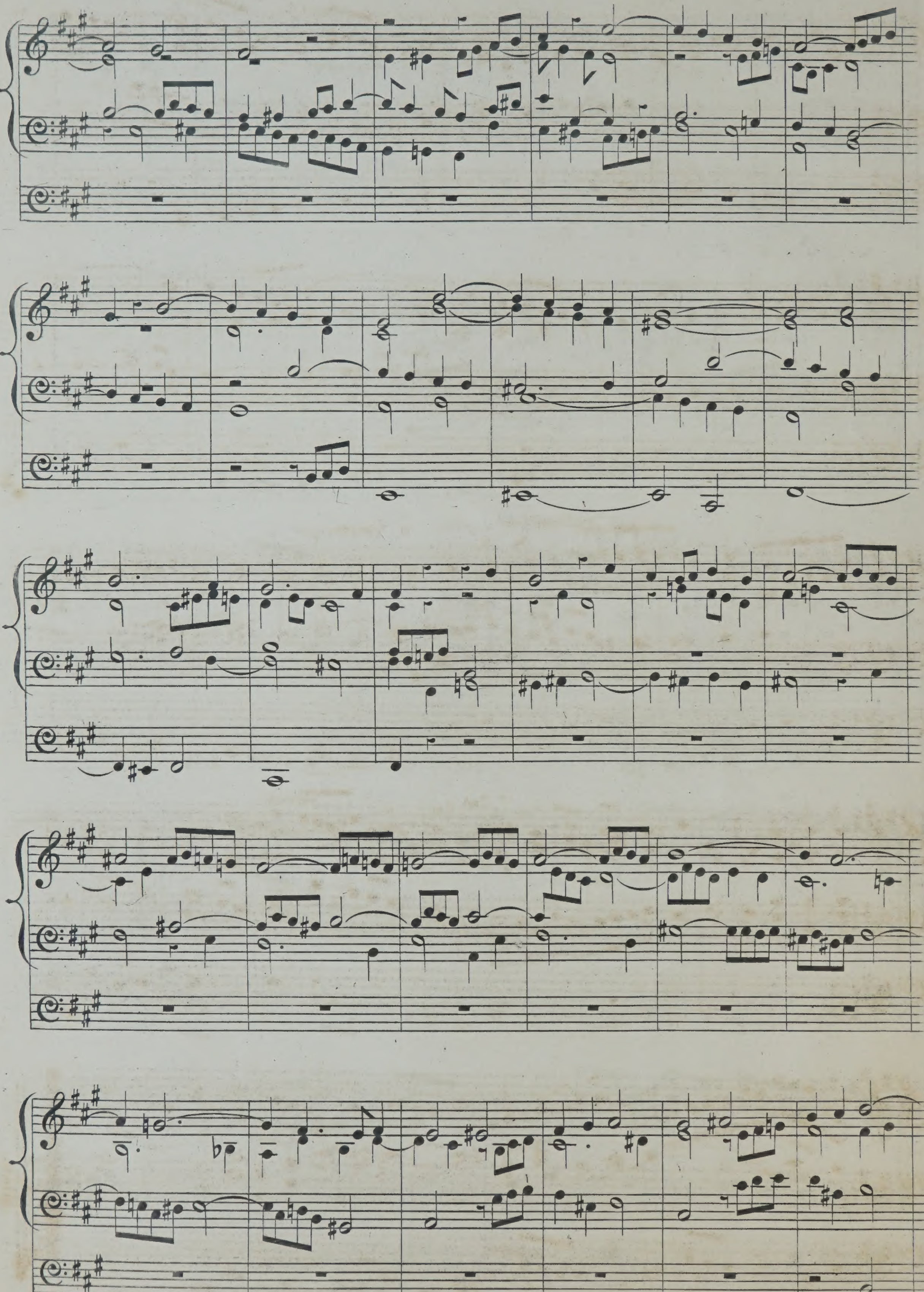
N.º 1. à 5.

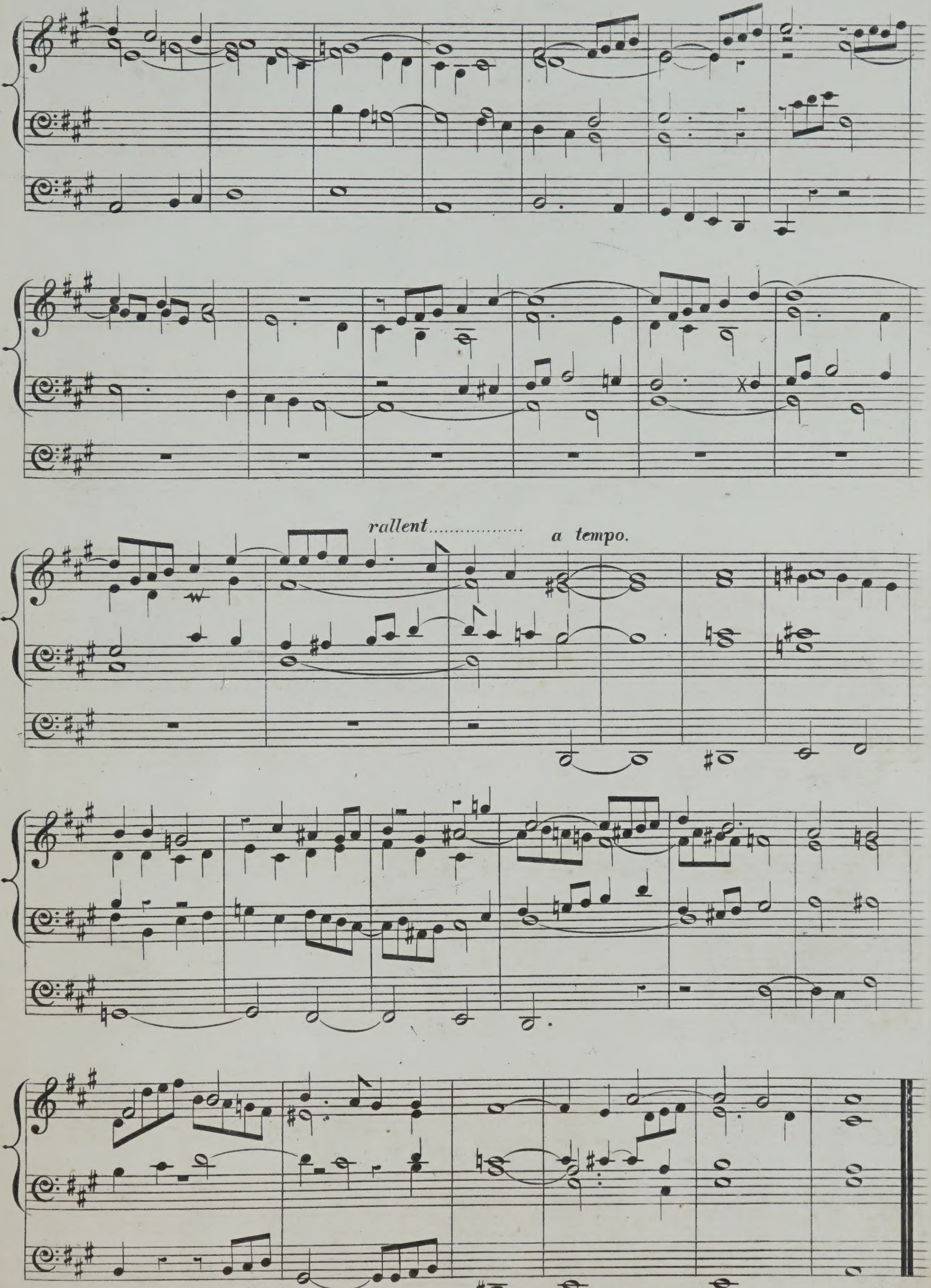











rallent...................
a tempo.
FINE

Wm Czerny

N°1. PIANO. **N°2. ORGAN.**

CHANSONETTE
DE LA
BOUQUETIÈRE

POUR LE
PIANO

PAR
J. B. WEKERLIN.

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LONDRES:
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BY
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„ 3. „ ...... „ .... „ .... „ .... 3/=
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CHANSONETTE DE LA BOUQUETIÈRE.*

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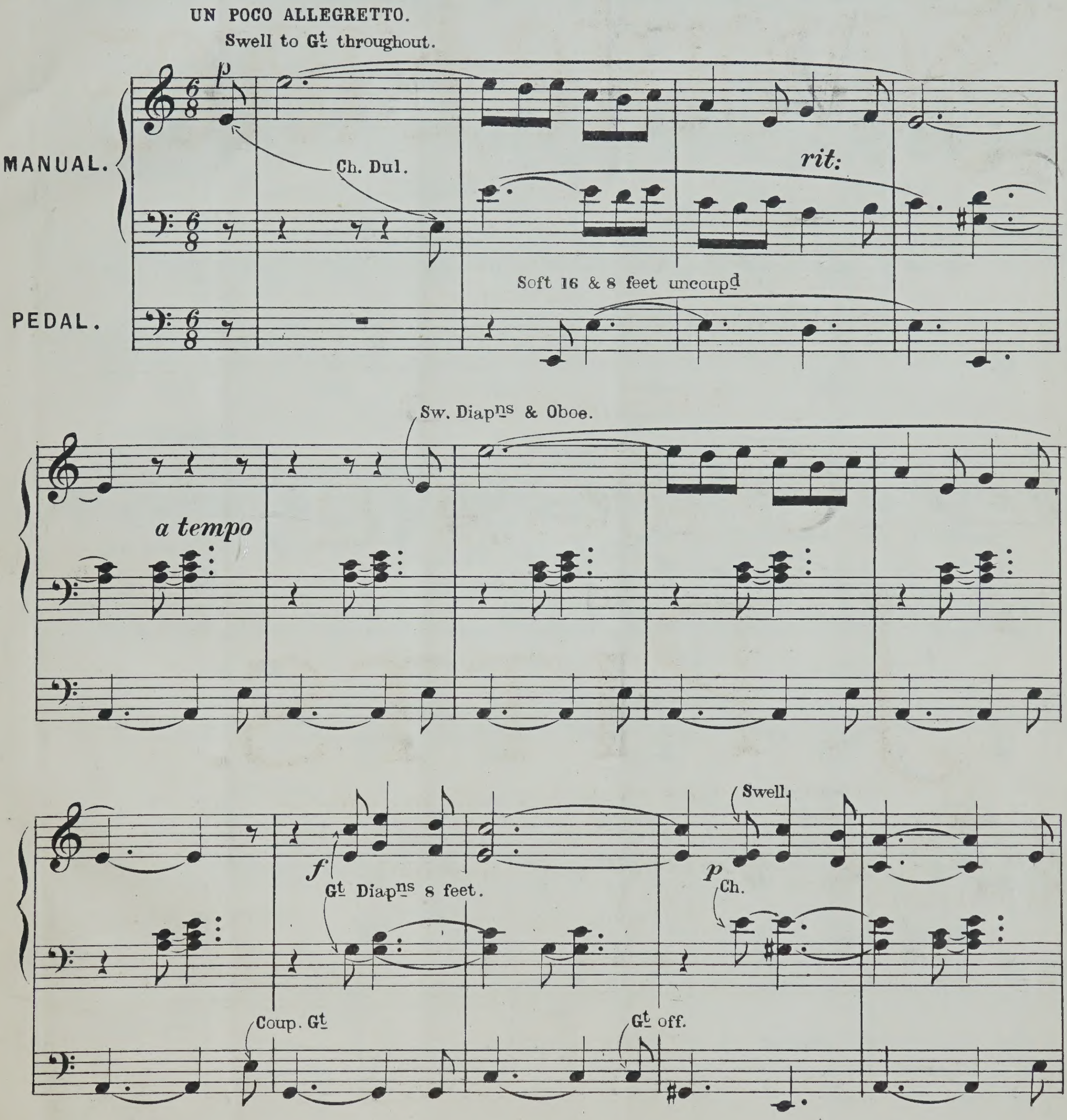
Arranged by **J. PITTS.**
Organist to His Grace the Duke of Norfolk.



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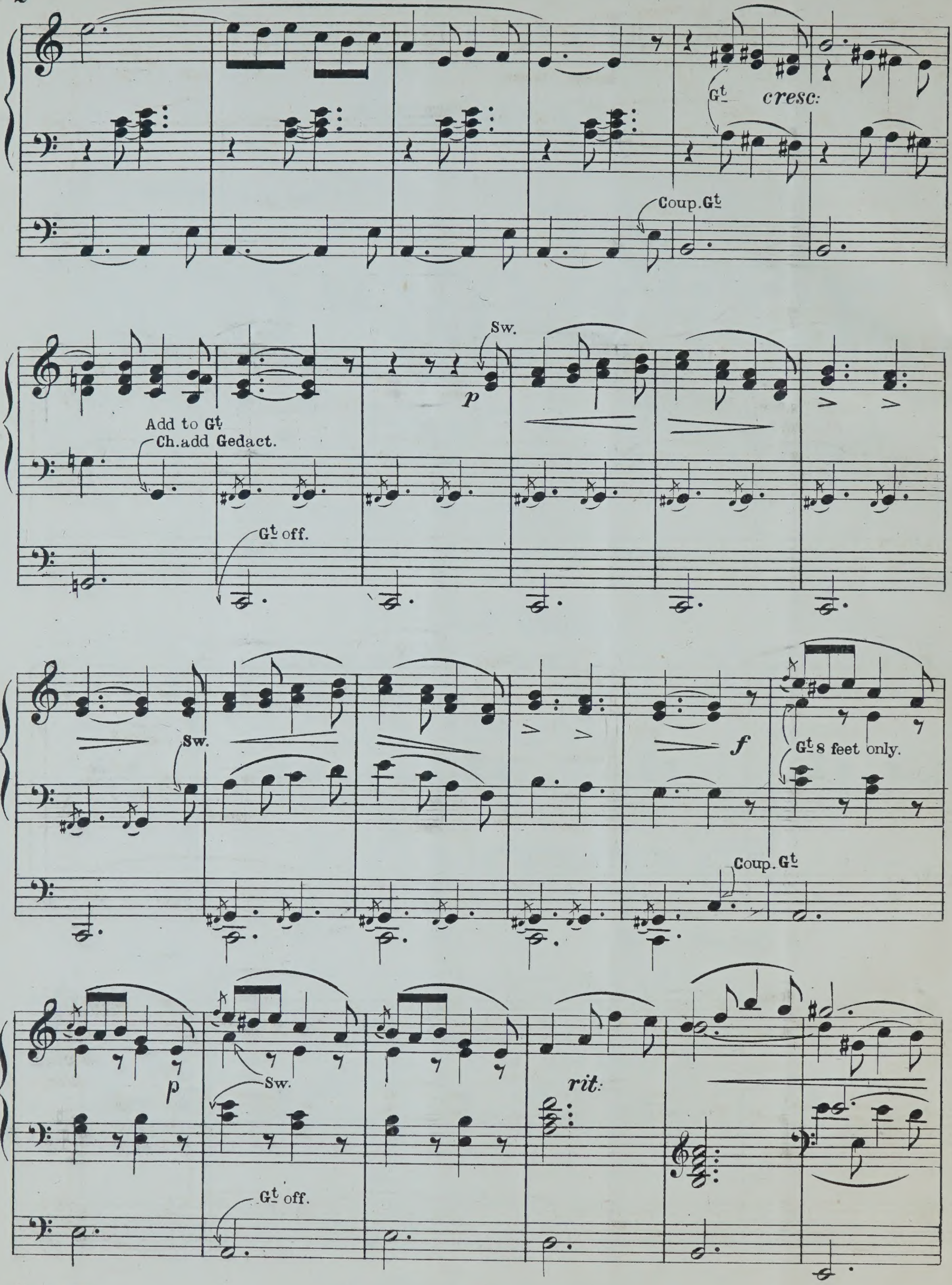
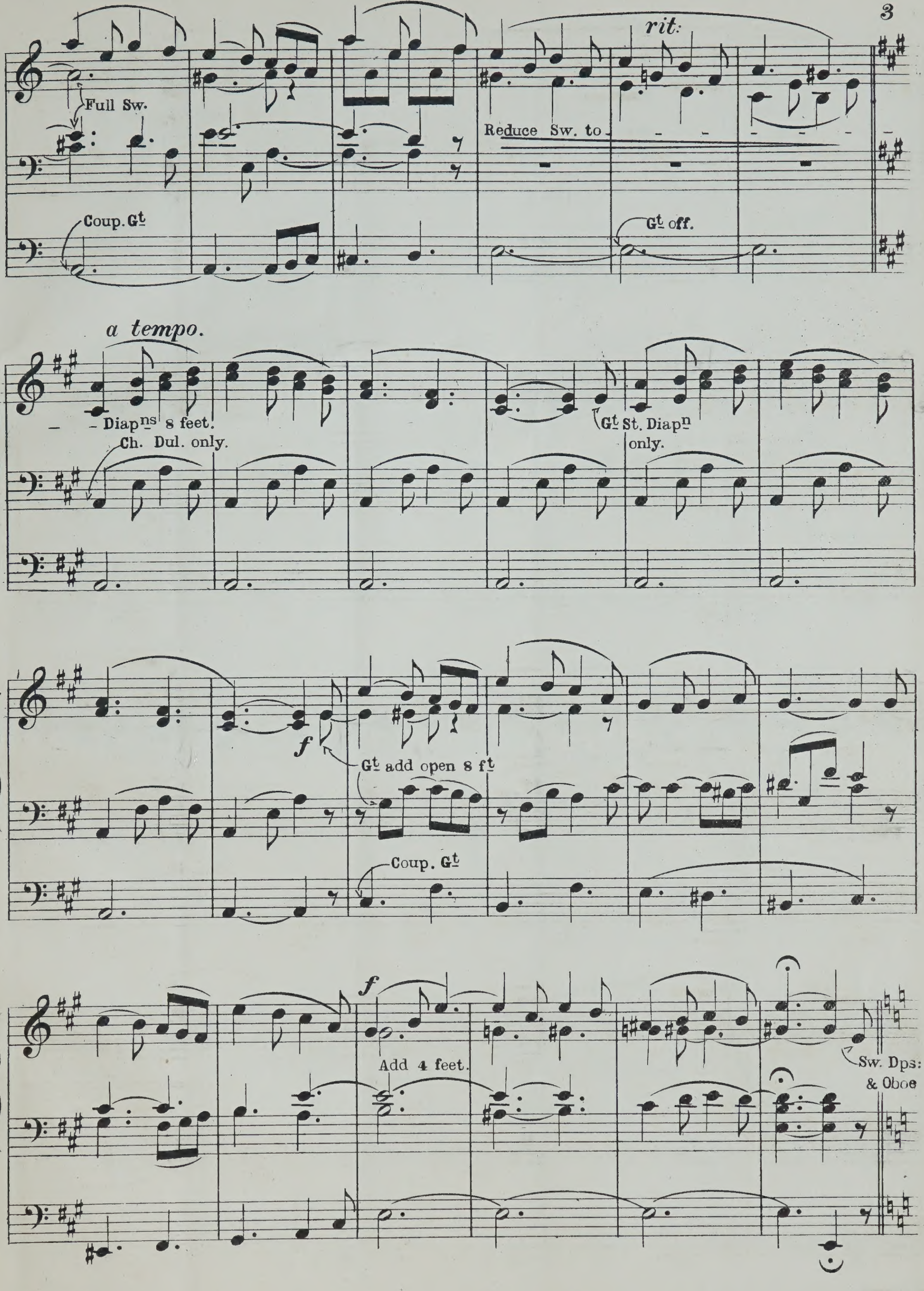
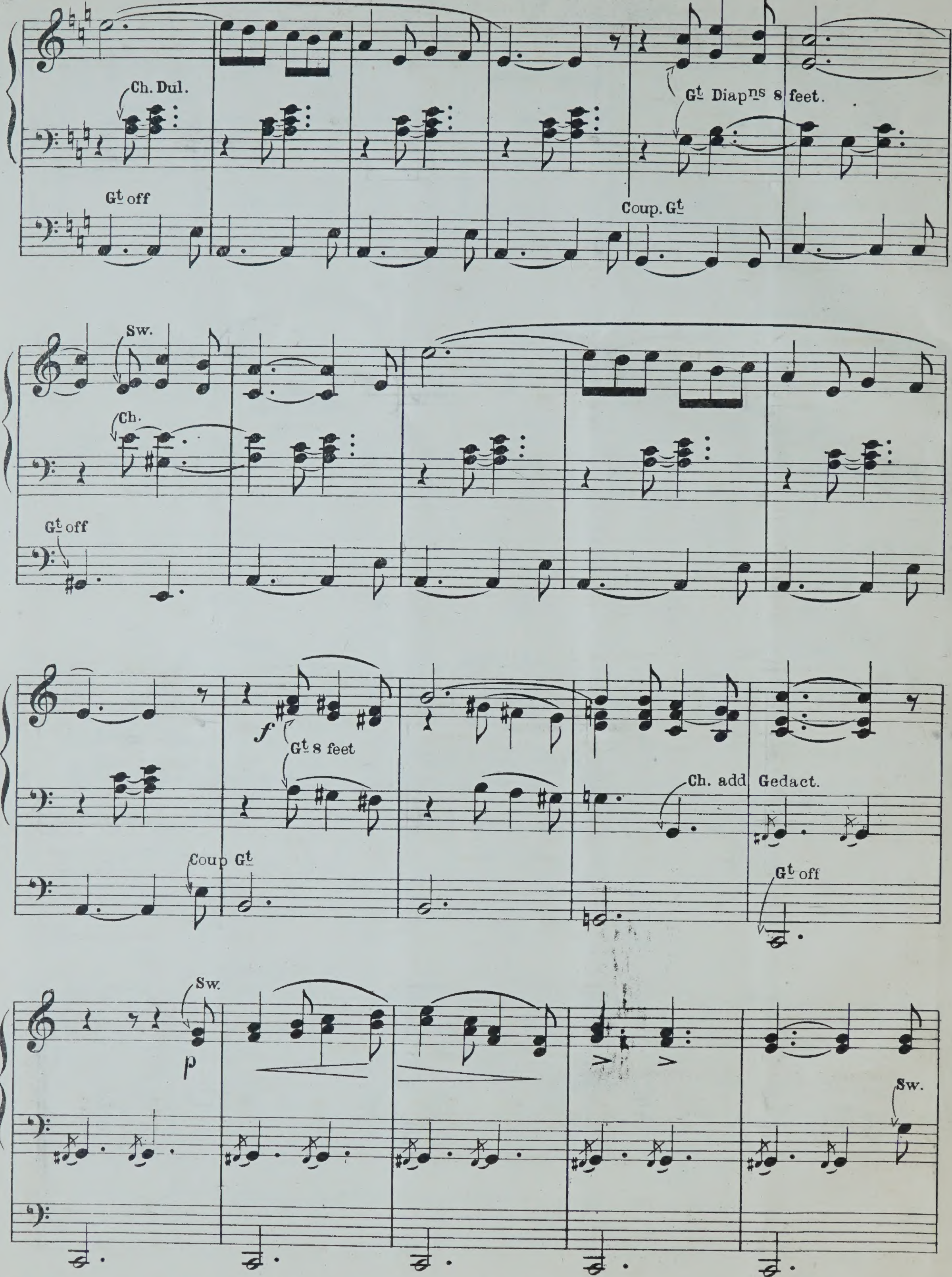
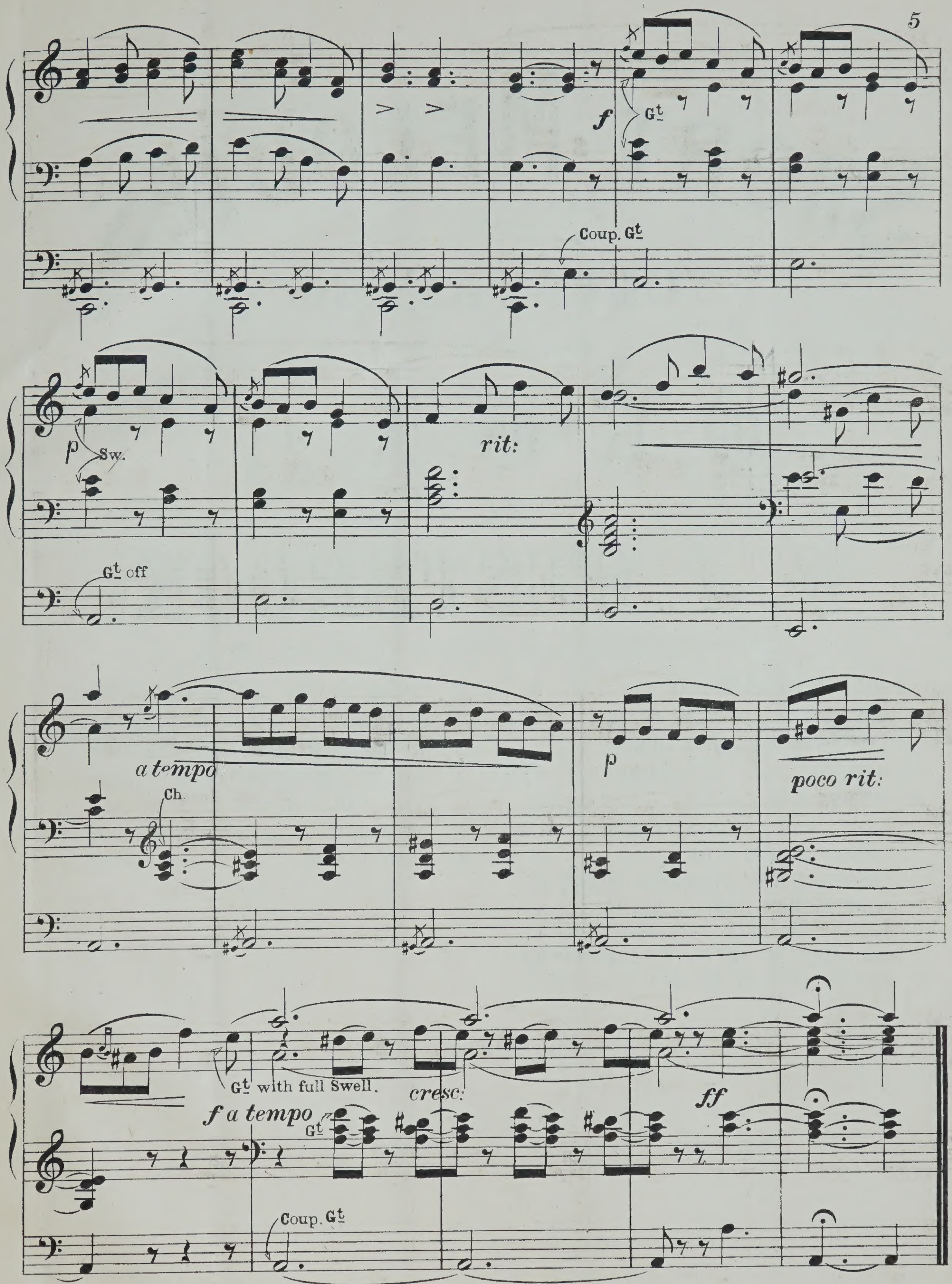
*Published also as a Song. "Fair Ioli."


Gt.
cresc:
Coup. Gt.
Add to Gt.
Ch. add Gedact.
Gt. off.
Sw.
p
Sw.
f
Gt. 8 feet only.
Coup. Gt.
p
Sw.
Gt. off.
rit:


rit:
Full Sw.
Coup. Gt
Reduce Sw. to
Gt off.
a tempo.
Diapns 8 feet.
Ch. Dul. only.
Gt St. Diapn only.
f
Gt add open 8 ft
Coup. Gt
f
Add 4 feet.
Sw. Dps: & Oboe


Ch. Dul.
Gt off
Gt Diapns 8 feet.
Coup. Gt
Sw.
Ch.
Gt off
f
Gt 8 feet
Coup Gt
Ch. add Gedact.
Gt off
Sw.
p
Sw.



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SHORT MELODIES

FOR

VOLUNTARIES

Arranged for the

ORGAN

BY

W. J. WESTBROOK

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